

MUSICAL AMERICA



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MUSICIANS' REVOLT DISRUPTS CONCERT

**Turbulent Week For the
Philadelphia Symphony
Orchestra.**

**Mme. Schumann-Heink Sings to a Painfully
Discordant Accompaniment as Mr.
Rodemann's Supporters Resent the
Engagement of Leandro Campanari.**

PHILADELPHIA, Feb. 26.—It has been a turbulent week for the Philadelphia Symphony Orchestra. The introduction of Leandro Campanari as Fritz Scheel's successor for the remainder of the season, the apparent revolt in the ranks of the orchestra when August Rodemann, flutist, was deprived of that post, the fiasco at last Friday's concert, when Mme. Ernestine Schumann-Heink was accompanied so miserably that she had to telegraph for her husband to come to protect her against an alleged conspiracy among the musicians, and Rodemann's dismissal and expressed intention to seek redress in court are a few of the events that have made up a memorable week in the city's orchestral affairs.

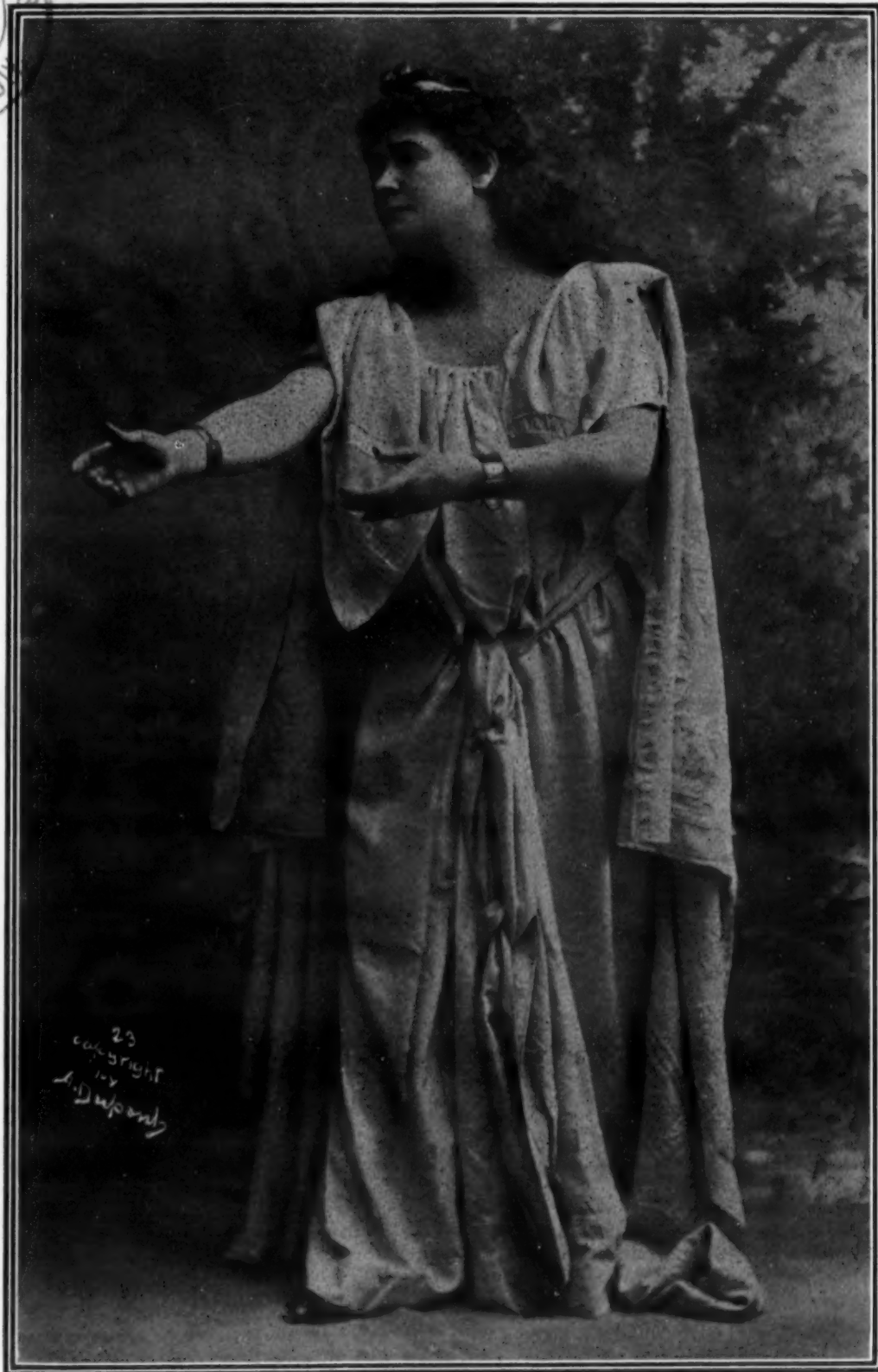
The selection of Mr. Campanari as conductor was eminently satisfactory to everybody except Rodemann's followers, who thought that an injustice had been done him. It is generally believed that those who opposed the new conductor gave expression to their feelings by an organized attempt to "queer" the concert Friday. At any rate, Mr. Campanari lacked the sympathy of his musicians and Mme. Schumann-Heink was obliged to sing to a painfully discordant accompaniment and she refused to reappear, despite insistent demands for an encore.

Subsequently Rodemann was discharged from the orchestra and a peace treaty was signed with his former supporters, who agreed to stand by their new conductor. Saturday's concert demonstrated Mr. Campanari's superiority as a director and enabled the orchestra to retrieve itself.

To-day the orchestra left for Washington for its weekly tour. In the mean time, Mr. Rodemann is preparing to take his troubles to court. He declares that he is free from all responsibility for the fiasco on Friday and maintains that the score of the accompaniment was defective.

Puccini Sails for Italy.

Giacomo Puccini, the celebrated Italian composer, who has been in this country about six weeks, sailed Thursday morning. Before leaving he spoke enthusiastically of the impressions he had gathered while here. Mr. Puccini stated that he had not found subject matter for a new opera during his visit.



Schumann-Heink

Mme. Ernestine Schumann-Heink, the Eminent German Contralto, Returned to the Metropolitan Opera House Stage Last Night After an Absence of Three Years. The Picture Shows Her as "Fricka" in "Die Walkure"

Music Chair for New York College.

A Department of Music has just been established in the College of the City of New York, and Samuel A. Baldwin has been put in charge of the department with the title of Associate Professor of Music. Mr. Baldwin has been the organist of Holy Trinity Episcopal Church in Brooklyn for five years, and as a composer has also attracted considerable attention.

Chadwick Conducts in Cincinnati.

CINCINNATI, Feb. 25.—The concerts of the Symphony Orchestra last week were made especially interesting by the appearance of George W. Chadwick, who conducted his symphonic poem, "Cleopatra." He was given an ovation at both concerts. Daniel Beddoe, the soloist, was in fine voice and was applauded to the echo for his singing.

BONCI STEPS INTO THE RIVAL'S CAMP

**Noted Tenor will Sing at the
Metropolitan Next
Season.**

**Caruso, Who Will Share Honors With Him,
the First to Send Congratulations—Mr.
Hammerstein Immediately Engages
Zanatello of Scala to Succeed Him.**

Alessandro Bonci, the illustrious Italian tenor, who has played so conspicuous a part in the success of Oscar Hammerstein's new operatic venture, will next year sing at the Metropolitan Opera House. When this announcement was made on Wednesday Mr. Hammerstein refused to substantiate it. It became known subsequently, that a contract had been signed and that all arrangements for the tenor's engagement had been perfected.

The first person to congratulate Signor Bonci was Enrico Caruso, who will next year divide honors with him. The news was a signal for general elation in the camp of Conried, and those who are watching operatic events in New York consider the signing of Bonci one of the most important steps taken by the Metropolitan management in preparation for the next season.

Bonci has been receiving \$800 a performance at the Manhattan. He believed that the popularity he had gained this year would make him worth a great deal more to Mr. Hammerstein next year. But Mr. Hammerstein could not see it that way, and the diminutive tenor took advantage of the present day operatic competition by directing his manager's attention to the rival institution.

Hammerstein Gets Zanatello.

It was announced on Thursday by Oscar Hammerstein that he had augmented his list of tenors for next season by the engagement by cable of Mr. Giovanni Zanatello, a young Italian tenor who has been singing with success in the Scala in Milan. Mr. Hammerstein's contract with Mr. Zanatello is for five years, and the tenor, who has a repertoire of eleven operas, will add two more in Europe this season and two more in America, according to the terms of his contract.

In speaking of the latest addition to his force of tenors Mr. Hammerstein said: "I consider Mr. Zanatello one of the greatest dramatic and lyric tenors in Europe, and his coming to New York next season will be an event."

Mr. Hammerstein said he was greatly surprised to learn that Mr. Bonci had signed a contract to sing in the Metropolitan in view of the fact that he holds an option for two more years on the singer's services.

"SEVEN VEIL" MUSIC PLAYED IN NEW YORK

Alfred Hertz the Hero at
Metropolitan Sunday
Concert.

The Dance of the Seven Veils—or, for the sake of accuracy, the music that accompanies the dance—was the attractive bill of fare that drew a large audience to the Metropolitan Opera House, Sunday night.

Alfred Hertz, the famous conductor, had an opportunity to win some of the laurels that were withheld from him as a result of the sudden withdrawal of the music-drama.

Mr. Hertz bowed to the right and bowed to the left, and finally signaled the whole orchestra to bow. The applause continued. The conductor shook his head. The applause grew deafening and cries of "Bravo" mingled with the hand-clapping. Finally Mr. Hertz turned his score back, instructed the orchestra where to commence and played the music which in the opera follows *Jachanaan's* descent into the well.

This is the first time that either the Dance or the "Intermezzo" has been played in New York without the aid of the stage scene, and both seemed most effective without the aid of dancer or actress. Seldom has the orchestra played better, and seldom has a Sunday night audience listened more attentively.

Otto Goritz, who had been announced to sing a duet from "Der Fliegende Holländer" with Mme. Fleischer-Edel, found himself hoarse as night approached, and the soprano sang alone the aria of the Countess from "Le Nozze di Figaro," while to replace Mr. Goritz, Franz Stiner sang the prologue to "Pagliacci."

Mme. Kirkby-Lunn, Alois Burgstaller and Anton Hekking, the cellist, were the other artists who appeared on the programme.

MME. MACONDA WITH MONTREAL ORCHESTRA

New York Soprano Attracts Large Audience—Orchestra's Notes Went Astray on Way to City.

MONTREAL, Feb. 23.—Mme. Charlotte Maconda, the New York soprano, attracted a large audience at the Academy of Music yesterday afternoon. The Montreal Symphony Orchestra pursuing its successful venture of importing some of the most renowned artists, gave the seventh concert of this season under the direction of J. J. Goulet. Mme. Maconda made an instantaneous hit. She sang J. Strauss's "Voce di Primavera" in a manner that carried the audience, and an encore was persistently demanded and accorded; the other vocal number on the programme was the Mad Scene from Thomas's "Hamlet," but the conductor explained to the audience that the orchestral parts had gone astray on their way from New York, and the Air of *Filina* from "Mignon" was substituted. The change made no difference with the soloist, who seemed in exceptionally fine voice and spirits; another encore was necessary.

The orchestra played the Overture to "Martha" by Flotow, Beethoven's Symphony No. 2, and Massenet's "Scènes Alsaciennes."

Well-Known Concert Pianist Is a Musician of Versatile Gifts

Andre Benoist, Now Settled in New York, Has Toured America With Many of World's Greatest Artists



ANDRE BENOIST

Distinguished French Pianist, Accompanist, Teacher, Composer and Conductor, Now a Prominent Figure in the Musical Activities of New York

It is seldom that a pianist combines attainments of a high order as a solo performer with pronounced ability and discretion as an accompanist, but André Benoist's right to the dual description has long been recognized.

Mr. Benoist, who is now a conspicuous figure in the musical circles of New York, received most of his musical education in Paris, where for several years he was considered one of the most brilliant pupils at the Conservatoire. His teachers there included such eminent men as Saint-Saëns, Massenet and Godard.

Both as soloist and accompanist he has appeared with great success in all the principal cities of America, in conjunction with renowned artists like Henri Marteau, Fritz Kreisler, Alexander Petse'mnikoff, Jacques Thibaud and Hugo Heermann. Especially noteworthy was the tour to the Pacific Coast he made last season with Jean Gerardy, the cellist. The high esteem in which his abilities are held among the most distinguished artists before the public is evident from his association with Emma Eames, Alessandro Bonci, David Bispham, Giuseppe Campanari, Louise Kirkby-Lunn, Bessie Abott and many others of equal prominence.

The versatility of this young artist's gifts is shown in his ability as a composer and his marked aptitude for teaching, both of which have borne results that reflect the utmost credit upon him. His contribution to the success of Henry W. Savage's English production of "Parsifal" proved his musicianly skill in yet another field, namely, that of conductor.

Nibelungen Casts Announced.

The casts for the March evening cycle of Wagner's Ring were announced this week by Herr Conried. Burgstaller will sing in all four performances. The *Frick* in "Rheingold," on March 19, will be Mme. Fremstad. Mme. Schumann-Heink will sing *Erda* and one of the Rhine maidens, and the rest of the cast will be that of last year, except that Mühlmann will sing *Donner*, instead of *Fafner*, which will be sung by Journet. Mme. Galski will sing all three *Brünnhildes*, and Van Rooy will be the *Wotan* throughout. Mme. Schumann-Heink will be *Erda* in "Die Walküre" on March 21 and "Siegfried" on March 25, and will come back to the part of *Waltraute* in "Götterdämmerung" on March 27, singing *Flosshilde* as well. Miss Weed and Blass will appear in their old parts.

MR. ROSENTHAL SUES CLEVELAND MANAGER

Demands \$900 Payment for
Concert Appearance in
That City.

CLEVELAND, Feb. 24.—Moriz Rosenthal, the pianist, whose manager interrupted his recital at the Grays' Armory on February 5, because of a misunderstanding with the local management as to compensation, filed suit in the Common Pleas Court yesterday to recover \$900 with interest.

The suit is brought against B. S. Driggs and A. F. Wands, composing the Lyceum League, and against Mr. Driggs individually. The pianist, in his petition, alleges that the agreement between himself and the Lyceum League people was for one concert, of which Mr. Rosenthal was to receive 70 per cent. of the gross receipts, for which the league was to pay \$900.

The contract was signed April 27 and November 30. Henry Wolfsohn, Rosenthal's manager, received a letter from Driggs which stated that musical entertainments in Cleveland this season were drawing light houses, and asked the right to buy Mr. Rosenthal's concert or its proceeds for the \$900.

The money, both Rosenthal and his manager assert, was to be paid during the performance. The petition says that the cash was not forthcoming either then or afterward, although it has been repeatedly demanded. Rosenthal asks interest from February 5, the night of the concert.

RICHTER REFUSES TO VISIT AMERICA

Noted German Conductor Disgusted with
Country Where "Salome" is Not
Tolerated.

VIENNA, Feb. 23.—A letter has been sent by the great conductor Hans Richter to two artists who invited him to go to America. Herr Richter in the course of his reply, which is a forcible negative, complains of the flood of letters by which he has been overwhelmed since the publication of the false news that he intended to accept the American proposal. He says:

"No, there is nothing for me over there. It is strange that not an eyebrow was raised when the 'Parsifal' pearl was thrown before the sensation seeking American opera public. Now when 'Salome,' a highly effective theatre piece, appears, the performance is stopped for reasons which to us are wholly absurd.

"I think the morals of the inhabitants of episcopal seats such as Breslau, Cologne, Mayence, Milan and Turin, where 'Salome' appeared without interference, are not any worse than those of Americans.

"No, friends, the pond I will not cross. My principles, my conception of an artist's honor and an artist's duty are old fashioned and strong. Not all the dollars in the world will shake my convictions. Anywhere, where good music is produced—but in the Old World, please!"

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Mary Callender Instructs and Arranges Musicales for Students.

"You are right, my work interests me more than anything else," said Mary R. Callender, a philanthropist in the truest sense of the word, a strong force in the musical and social life of New York, the friend and counsellor of many an aspirant to vocal honors, and the teacher of more than one gifted but unmoneyed singer.

"You will want to know how I started it. I myself had an exceptional contralto voice. Many were the offers I had to go on the stage, but of course that was not necessary for me. It was after I had recovered from a serious illness of four years that I commenced the work of teaching. That was, first, because I realized that it was too late to pick up the lost threads; second, because I knew that thousands of good voices were being utterly ruined by unscrupulous teachers. For two years I probed myself to see whether I had the gift of the teacher as well as the singer. Then I accepted good voices as pupils. So many come to me that I cannot teach them all myself—voices that will make a success in church positions, minor concert engagements and the like. These I turn over to an assistant who works under my direction. Once every month I hear these pupils sing and then advise with their teacher as to the best methods to be pursued. I give up all of my mornings to my musical work. The extraordinary voices I, of course, have in my own care.

"Hundreds of girls from all over the world come to me to have me hear them sing and pass judgment upon their voices. I am merciless, but kind. Most of them come back, after taking my advice, to have



A CORNER IN MISS CALLENDER'S MUSIC ROOM

me hear the improvement they have made. The conceited ones never come back—and strange to say, they are never heard from on the stage either.

"I make it a point to go about to all

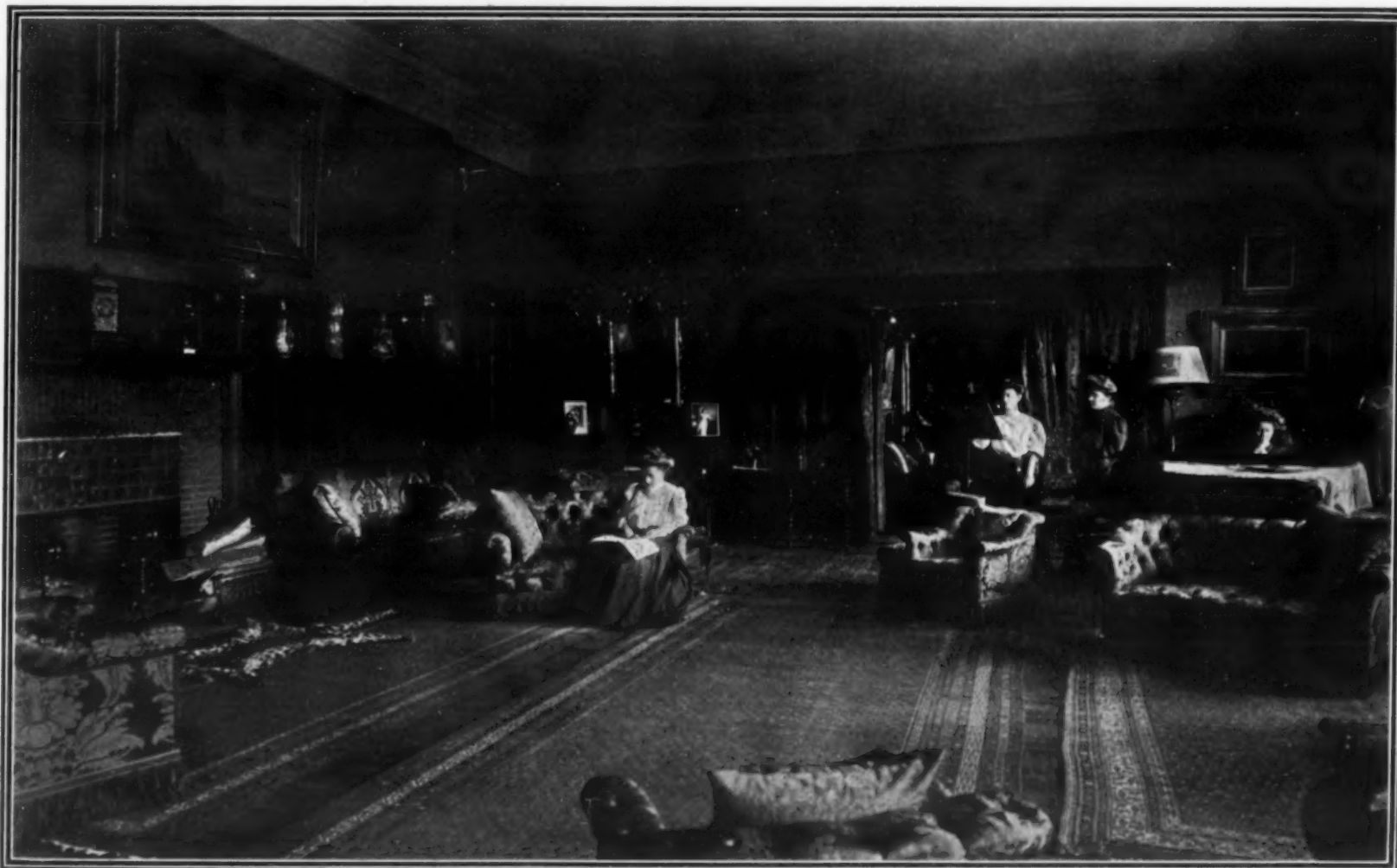
the studios to listen to the pupils. Generally, I am received with open arms. Some few make excuses for not wishing me to come. I am always suspicious of the fitness of these teachers. In the studios of

Paris I am as well known as in those of this country and am always a welcome guest. Francis King Clarke, who is making a great success over there, is one of the teachers whose studios I visit oftenest.

"There is another point on which I would like to say a few words and that is that if people who are expending great sums on having the voices of girls in whom they are interested, trained, would come to me, I could save them thousands of dollars, for I know the best places for studying, I know exactly what it costs both here and abroad for the smallest details of lessons, travelling expenses, living expenses and the like. And speaking of study in Europe and America, our teachers of voice development here are infinitely superior to those abroad.

"When I consider that one of my pupils is ready to study opera, I take up the score with her. When she is ready, I send her to a special opera coach. She comes back to me and I correct faults of vocalization. Sometimes I suggest, 'Will you ask Mr. So-and-so why he wishes this done?' when I think there is a better interpretation. Almost invariably I have been right.

"The Wagnerian operas I studied with Mr. Damrosch; indeed it was at my suggestion that he instituted his lectures on the music-dramas. He used to come and spend an hour every morning with me going through the score and explaining in detail. I wanted these lessons to be private, so that I could ask as many questions as I wished. After that Mr. Damrosch commenced the public lectures which have proven so successful."



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"PARSIFAL" AGAIN HEARD IN NEW YORK

Rousseliere as "Faust" Bids Farewell to Conried's Patrons.

ONE WEEK AT THE METROPOLITAN

Wednesday, Feb. 20—"Faust": Mmes. Eames, Jacoby, Simeoli, M. Rousseliere, Plancon, Stracciari, Begue.
Friday, Feb. 22—Matinee—"Parsifal": Mme. Fremstad; M. Burgstaller, Van Rooy, Blass, Goritz, Journet, Mühlmann, Reiss.
Evening—"Madama Butterfly": Mmes. Farrar, Homer; M. Caruso, Scotti, Reiss, Paroli, Mühlmann.
Saturday, Feb. 23, Matinee—"Tristan und Isolde": Mmes. Gadski, Homer; M. Burrian, Van Rooy, Blass, Mühlmann, Reiss.
Evening—"Faust": Mmes. Abott, Jacoby, Simeoli; M. Dippel, Plancon, Stracciari, Begue.
Monday, Feb. 25—"Manon Lescaut": Mmes. Cavalleri, Simeoli; M. Caruso, Scotti, Rossi, Bars, Reiss.
Wednesday, Feb. 27—"Rigoletto": Mmes. Sembrich, Homer; M. Caruso, Scotti, Journet, Mühlmann, Begue.

The performance of Gounod's "Faust" at the Metropolitan last week was the occasion of M. Rousseliere's "farewell" until the season after next and, at the same time, of Mme. Eames's first appearance this Winter as *Marguerite*. Otherwise, the cast was as usual at this opera house.

Mme. Eames sang with all the purity of voice and distinction of style that are invariably to be expected of her. She displayed, moreover, an unwonted variety of dramatic expression. Mr. Rousseliere received warm applause, while Mr. Plancon as *Mephistopheles* would not have been excused from repeating his "Calf of Gold," had he not called attention to his throat trouble, from which he has not yet entirely recovered.

On Washington's Birthday a special matinee performance of "Parsifal" was given before an audience that packed the house from pit to dome. It began at eleven o'clock and ended at half-past five, an hour's intermission having been allowed for luncheon. The performance differed in no essential respect from last year's presentations of the work, excepting in the fresh inspiration that was evident in the singing of some of the principal artists. Olive Fremstad's sensuous beauty of voice and dramatic intensity again made her *Kundry* a very convincing impersonation, while Mr. Burgstaller's *Parsifal* and Mr. Van Rooy's *Amfortas* had all their familiar excellences.

\$3,500 For Hubert Arnold's Family.

The benefit performance given at the Hudson Theatre Monday for the widow and children of the late violinist, Hubert Arnold, netted about \$3,500. The house was crowded, and the fashionable audience testified to the high esteem in which Mr. Arnold was held. The first part of the programme consisted of instrumental and vocal music by such artists as Frederick Weld, Kitty Cheatham, Victor Herbert, Estelle Liebling, Ada Sassoli, Jeanne Jomelli, Charles Dalmore, Roze Zamels, and Mme. Donalda of the Manhattan Opera House.

Elvin Singer's Soirée Musicale.

DETROIT, Feb. 26.—Elvin Singer, the noted vocal instructor, and some of his pupils gave an interesting soirée musicale last week, which was attended by a large audience. Those who contributed to the programme were Mr. Singer, Mrs. Pickel, Minerva M. Sorge, Anna Truax Pickel, Frederick Palliaer, Freda Dwyer, Henry Liss, Eulah Grinnell, Kathryn Granger, William Ahern, Julia Eve Obenauer, David Boyd and Violet Wilson Andrew. An unusual feature of the programme was that all of the songs were new, among them the "romanza di Milio," from Leoncavallo's "Zaza."

PHILADELPHIA TENOR HEARD.

John Braun Pleases New York at His Recital in Mendelssohn Hall.

John Braun, a young Philadelphia tenor, made his New York debut in Mendelssohn Hall on Monday afternoon, when he was heard in a programme that included many unhackneyed products of the song writer's art.



JOHN BRAUN

Philadelphia Tenor Who Made His Debut in New York

Mr. Braun's voice, while not very robust, is of unusually agreeable quality, sweet and pure and well placed. As a pupil of Jean de Reszke, under whom he studied such operatic rôles as *Tristan* and *Faust*, he sang with a grace and resourcefulness of expression and a refinement of style highly creditable to his distinguished instructor. Among his best efforts were Beethoven's "Adelaide," modern French songs by Faure, Georges and Chabrier and several *Lieder* by E. E. Tappert, the German critic and composer. The recital was one of the most enjoyable given in New York this season.

TO REFORM PARIS OPERA.

New Managers Decide to Engage Great Singers, Including Caruso.

PARIS, Feb. 23.—M. Messager, the composer, and M. Broussan, formerly the director of the Opera at Lyons, who have been appointed to succeed M. Gaillard as directors of the National Opera, have formed the ambitious resolution of making the Paris Opera the most famous in Europe.

The prestige of the Opera here has been steadily declining in recent years. It has lost ground both artistically and in popular favor, and the first decision of the new management is to effect a complete reorganization of the personnel and reinforce the existing stars with the most famous singers of other countries. The entire chorus and orchestra will be replaced.

Emmy Destinn of the Berlin Opera and Mme. Litvinne of Brussels have already been engaged for next season, and Caruso will be here for two months. Negotiations with other German and Italian singers are in progress. Alvares, Demar, and Mesdames Grandjen and Breval, will remain, but a number of the other leading singers will disappear.

Dr. F. D. **LAWSON** TENOR

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CAROLYN KING HUNT

"DINORAH" AWAKENED FROM A LONG SLEEP

Oscar Hammerstein Revives a Half-Forgotten Opera by Meyerbeer.

ONE WEEK AT THE MANHATTAN

Wednesday, Feb. 20—"Dinorah": Mmes. Pinkert, Trentini, Glacina; M. Altchevsky, Ancona, Mugnoz, Venturini.
Friday, Feb. 22—Matinee—"Carmen": Mmes. Bressler-Gianoli, Lejeune, Trentini, Glacina; M. Dalmores, Ancona, Glibert, Daddi, Mugnoz, Reschiglian.
Evening—"Cavalleria Rusticana": Mmes. Russ, Glacina, Seyerina; M. Dalmores, Seveilhac. "I Pagliacci": M. Donalda; M. Bassi, Sammarco, Seveilhac, Venturini.
Saturday, Feb. 23, Matinee—"La Traviata": Mmes. Melba, Zaccaria, Severina; M. Bassi, Sammarco, Mugnoz, Glibert.
Evening—"Lucia di Lammermoor": Mmes. Pinkert, Severina; M. Bonci, Seveilhac, Mugnoz, Venturina, Tecchi.
Monday, Feb. 25—"Rigoletto": Mmes. Melba, Glacina; M. Bonci, Ancona, Arimondi, Fossetta, Mugnoz.
Wednesday, Feb. 27—"Un Ballo in Maschera": Mmes. Russ, Di Cisneros, Zeppilli; M. Bassi, Sammarco, Arimondi, Mugnoz, Reschiglian.

After being ignored by American opera impresarios for fifteen years, Meyerbeer's "Dinorah" was presented for the benefit of the patrons of the Manhattan Opera House last week. The work will probably have another opportunity to rest undisturbed for fifteen years, as far as New York is concerned.

The story of "Dinorah" is probably the most trivial and absurd that has ever been set to music for the grand opera stage. The principal characters are a demented maiden, her lover—a baritone, contrary to operatic precedent—and a country lout, who sings tenor. Then there is a goat that is much in evidence. The music is so tuneful as to pall quickly on the ear, but it presents rare opportunities for a coloratura soprano.

Mr. Campanini had evidently bestowed much care upon the preparation of the music, and the performance, as a whole, was commendable. It is an ungrateful task, however, to attempt to please the present day opera public with a work like "Dinorah." The leading rôles were taken by Regina Pinkert, who sang the familiar "Shadow Song" with her well-known fluency, Mr. Altchevsky as *Correntino* and Mr. Ancona as *Hoel*. The goat took two curtain calls with all the aplomb of an experienced prima donna.

The appearance of Mme. Melba in "La Traviata" at the Saturday matinee and as *Gilda* on Monday evening attracted crowded houses, as usual. The capacity of the auditorium was also taxed on Saturday night, when Mr. Bonci appeared for the first time in one of the regular popular-priced Saturday night performances.

At a concert recently held for the benefit of the "Home for Incurables" of New Orleans, Lena Little contributed among other numbers Secchi's "Lungi del Caro Bene," which was admirably sung, her voice displaying marked flexibility and roundness of tone.

Henry T. Burleigh, baritone, and Richard de Herter, violinist, recently offered to the members and guests of the Contemporary Association of Trenton, N. J., a programme of interesting selections which were enthusiastically received.

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FIFTH STUDENTS' RECITAL.

Institute of Musical Art Hears Talented Pupils Play.

The fifth students' recital at the Institute of Musical Art, New York, was given Saturday morning of last week, by pupils of the piano department. The programme was thoroughly enjoyable. First came the Busoni arrangement of Bach's Toccata and Fugue in D minor, played by Julius Schendel; then Beethoven's variations in F, Op. 34, by Arthur Loesser; the "Allegro" from Beethoven's Sonata, Op. 53 and Mendelssohn's "Prelude" in E minor, by Marion Ranser; Schumann's "Papillons," by Marion Lasher; Chopin's "Nocturne" in B and "Fantasie Impromptu" in C sharp minor, by Abraham Shyman; Rubinstein's "Barcarolle" in A minor; and Liszt's "Gnomes," by Victoria Boshco, and Paderevski's "Thème Varié" in A, by Elenore Altman.

The work of each of the young artists was highly commendable. The programme too was particularly well constructed for a concert which must of necessity contain elements the most diverse and irreconcilable. The students who played were pupils of Sigismund Stojowski.

ORGANIST'S SUDDEN DEATH.

Thomas Birtwistle of Clifton, S. I., Dies on Ferry Boat, Going to Meet Sister.

Thomas Birtwistle, for thirty-five years organist of St. John's Episcopal Church, at Clifton, Staten Island, died suddenly on Monday evening on the ferryboat Richmond, of the Municipal Staten Island Ferry. A deckhand found him sitting in the women's cabin after other passengers had left the boat. His death was due to heart disease. Mr. Birtwistle was sixty-six years old and unmarried.

Jessie Shay's Successful Newark Concert.

NEWARK, N. J., Feb. 26.—Jessie Shay, the successful young pianiste, gave a concert Thursday evening at Wallace Hall. Her audience was large and as enthusiastic as any musician could desire. Its enthusiasm was justified, for Miss Shay played extremely well, although her programme was a trying one. It was varied in the extreme, representing Beethoven, Bach, Chopin, Gluck, Moszkowski, Schubert, Leschetizky, Raff, Iljinsky, Leonard Liebling and Miss Shay herself as a composer. Her "Arabesque Magnonne" was a charming bit, and warmly received. Moszkowski's Etude in G flat and the Schubert-Tausig "Military March" were perhaps the best things of the evening. Miss Shay also distinguished herself in Beethoven's "Variations on a Russian Theme."

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BUFFALO'S GUIDO CHORUS A SOURCE OF PRIDE TO THE CITY



THE GUIDO CHORUS OF BUFFALO, SETH CLARK, CONDUCTOR

Courtesy of the Buffalo "News."

BUFFALO, Feb. 25.—It is seldom that a group is represented in a photograph with as much individual distinctness as in the accompanying picture of the Guido Chorus of Buffalo.

This organization of men singers, now in the third year of its existence, has firmly established itself among the most noteworthy male choruses in the country. Its annual series of concerts in Buffalo have attracted rapidly increasing interest; this Winter, its sphere of activity has extended to Rochester.

In Seth Clark the society has a conductor whose loyalty to high ideals and conscientious insistence upon accuracy of detail have brought its standard of achievement up to a high level. The organization contains many of the best male voices in the Bison City, and they have been chosen with keen regard for a fine balance of the ensemble.

Buffalo is justly proud of its male chorus and its able conductor.

SAVAGE TO GIVE "TRISTAN."

Great Wagner Opera Will be Produced in English Next Year.

Col. Henry W. Savage has announced his intention of producing "Tristan und Isolde" in English next season.

"I am going to Europe immediately to look for singers," he said a few days ago. "It will be my big production next year. 'Madam Butterfly' has been a tremendous success all over the country, and Puccini is delighted."

STRAUSS'S FAMILY LIFE AGAIN PICTURED

"Symphonia Domestica" is Given by Boston Orchestra in New York.

Richard Strauss's "Symphonia Domestica," which was given its public baptism in New York three years ago under the composer's personal direction, when it was found there was not sufficient clamor on the part of the public for a second performance of it to warrant its repetition, was again heard by metropolitan concert-goers on Saturday afternoon at the Boston Symphony Orchestra's concert in Carnegie Hall.

The commonplace episodes in the daily life of "papa, mamma and the baby" as depicted by Strauss in a remarkable series of tonal pictures, lasting almost an hour in the performance, provided the audience with much food for reflection, not to say conjecture. It is unlikely that many of the listeners were able to perceive any similarity in the Strauss household life thus described to their own personal experiences. As performed in the Boston players' most masterly fashion under Dr. Muck's baton, it was heard to far greater advantage than on its first presentation.

The soloist of the afternoon was Ossip Gabrilowitsch, who gave a scholarly reading of Brahms's second pianoforte concerto, playing with all his well-known brilliancy and poetic grace. The "Academic Overture" by Brahms completed the programme.

At the first of this pair of concerts, on Thursday evening, Olga Samaroff appeared, and the first symphony of Jan Sibelius, the Finnish composer, was given its first New York performance. The work proved to be one of the most interestingly characteristic compositions that have been given in many moons.

Mme. Samaroff chose the Tchaikowsky concerto, which has been played frequently by the visiting pianists this Winter. The gifted young American invested it with a freshness and individuality of charm and produced beauties of tonal effects that created a profound impression. She was warmly applauded.

RESENT COPYRIGHT LAW.

New York Composers Organize Against Automatic Musical Devices.

As a result of the present controversy over the revised copyright law the composers and lyric writers of New York have organized for mutual protection against the automatic musical devices which use their songs and instrumental selections without accounting to them for royalty.

The movement is headed by such men as Victor Herbert, John Philip Sousa, Manuel Klein and Harry B. Smith. The organization, known as the National Copyright Association, is expected to include eventually every American of musical talents and achievements who cares to join.

The association has just issued a spirited reply to the Senate minority report, which was decidedly in favor of "free royalty" for phonographs and automatic pianos. John Philip Sousa, who was long leader of the Marine Band in Washington, is currently credited with the authorship of most of the reply.

ORATORIO SERIES AT THE MANHATTAN

People's Choral Union Will Sing on Alternate Sundays.

Beginning next Sunday evening, a series of oratorios will be given at the Manhattan Opera House by the People's Choral Union under the directorship of Frank Damrosch. It is Oscar Hammerstein's intention to alternate with these oratorios the regular Sunday evening concerts by the members of the Manhattan Opera Company and orchestra.

Mr. Damrosch believes that the acoustic properties of the Manhattan Opera House will insure an ensemble effect such as has never before been obtainable here in oratorio. The first to be presented is Haydn's "Creation," which requires and will be sung by eight hundred chorus voices, besides those of the principal singers.

The soloists for the occasion will be Mme. Corinne Rider-Kelsey, soprano; Daniel Beddoe, tenor; Frank Croxton, bass, and the New York Symphony Orchestra. The full strength of the People's Choral Union will be brought out and Mr. Damrosch will conduct the orchestra and direct the production.

The Von Kunits School of Music and Art of Pittsburg announces the appointment of Mme. Josephine Pawlikowsky as head of the Piano Department. The school has severed connection with Silas G. Pratt, former head of that department.



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DISASTER AT CLOSE OF OPERA SEASON

Many Singers Lose Lives in Wreck at the Hook of Holland.

LONDON, Feb. 24.—The German opera season that began so hopefully and was assisted in the start by many first class musicians, gathered from all quarters of the musical world, has come to an untimely end. It is quite clear to all who know anything of the inner workings of the opera house that a great mistake was made when it was prolonged beyond the time originally fixed.

Had the season closed at the end of four weeks the loss would have been comparatively small, but disappointments and the illness of certain singers made the last few performances considerably inferior to those that had gone before and the public response fell off considerably.

Nineteen members of the German opera company lost their lives in the wreck at the Hook of Holland last week. Van Dyck, the tenor, did not sail on the *Berlin*. Among the company lost were some supernumeraries of considerable fame on the Continent, including the Dutch baritone Oreilio, Fraulein Buttlet of the Court Theatre, Berlin; Fraulein Goebel of the Court Theatre, Dresden, and Fraulein Schoene of the Mannheim Opera House.

While much sympathy is extended to the singers, so many of whom have perished in the appalling disaster, it should be pointed out that the German syndicate conducted its business upon the most generous lines.

Mr. Van Dyck, in his anxiety to secure the best possible talent, did not hesitate to give the singers the prices they asked, prices that made people who understand the business of running an opera rub their eyes with astonishment.

Singers who were worth say £20 (\$100) a week in the present state of supply and demand asked and received as much for a single performance. The fee paid to Herr Nikisch ran well into three figures for each

of the performances that he conducted, while the chorus was paid a price quite unprecedented in the annals of Covent Garden.

The expenses of running the German season, which was given to the public at popular prices and without the support of subscriptions, were dangerously near to those that prevail in the grand season, when the stalls cost a guinea and other seats are priced in proportion.

BIG "D" IN KING EDWARD'S CRITICISM

Expresses His Opinion of Musical Play When He Fails to Understand Its Plot.

LONDON, Feb. 23.—King Edward, a constant theatre-goer, is a ruthless critic of bad plays. Recently he literally "damned" a particularly poor musical piece, which could not survive his outspoken criticism. His rather raucous and strongly accented voice was heard from the royal box, saying: "Will some one tell me what the plot of this (adjective) play is about?"

That voice of the King's is the one thing about him that betrays his German parentage. The German accent is very pronounced, the "r" is rolled gutturally, and the tones of his voice can often be heard through doors and walls.

His Majesty shared the family accent with all his brothers, the sons of the Prince Consort, who was Duke of Saxe-Coburg-Gotha. The Duke of Connaught, the King's only surviving brother, however, has been the most successful in getting rid of it, while the Prince of Wales is almost free from it. Prince Arthur of Connaught speaks like the most English of Englishmen.

As a connoisseur of whiskey, the King never risks taking the stimulant provided at the theatre saloon, but takes his own special brand—a liqueur whiskey—into a box, with his favorite mineral water. He has a special portable stand made to hold this outfit in theatre boxes.

FROM BEYOND THE SEAS

Vladimir de Pachmann, the noted pianist, whose London appearances have created unbounded enthusiasm, is to sail for America at the end of May.

* * *

Puccini's "La Bohème" was recently given for the first time in Wiesbaden under the direction of Professor Mannstaedt. An excellent performance and well received.

* * *

In proof of the growing interest in opera in England the London "Telegraph" cites the fact that before the close of the first week of the present German season at Covent Garden there came to the authorities an invitation containing a full guarantee for a fortnight of German opera in Manchester, with most of the instrumentalists in the Hallé band. Unfortunately, it was found impossible to accept the offer.

* * *

The distinction of an ancestry which dates from Elizabethan times is claimed by Albert Spalding, the young American violinist, who has won such a brilliant suc-

cess in London. It is stated that this artist is of English extraction, and can trace his genealogical tree to an old English family through Edward Spalding, who went to Virginia with Sir Walter Raleigh and settled there. From an incident connected with his family, it is said, originated the famous old song, "The Mistletoe Bough."

* * *

At a recent concert given by Leopold Godowsky in Berlin, old dances by Schobert, Rameau, Corelli, and Locilly were immensely popular. They had been searched out by Mr. Godowsky and revised, and were delightfully played by the artist.

* * *

Abbe J. Gross, monk of St. Bernard, has written an operetta entitled "Le Bon Vieux Valais" in five acts, describing the life of the ancient inhabitants of Canto the Valais. All the songs and music are by the monk, who has also designed the ancient costumes, which are to be worn in this interesting production, the premiere of which is to be given this week in Geneva, Switzerland.

hopes for the future of this pupil of Borodin. These hopes have been more than fulfilled, for Glazounov is mentioned with pride by his countrymen and the deepest respect by all musicians. As a symphonist and composer for solo instruments, he stands at the head of modern Russian artists.

A committee of representative men in Art and Science, headed by Rimsky-Korsakoff, has prepared a programme to do honor to the man who, by his works, has benefited the art and culture of his native land. The Jubilee was opened by a concert given last week, at which compositions by Glazounov only, were played. The first number, the aforementioned Symphony in E, was conducted by Rimsky-Korsakoff, the last was his latest work, his eighth symphony, conducted by Alexander Siloti. Between the two works came a fanfare especially composed for the occasion.

RUSSIA WILL HONOR FAMOUS COMPOSER

Celebration is Planned For Glazounov in St. Petersburg.

ST. PETERSBURG, Feb. 23.—The musical world of Russia will celebrate the twenty-fifth anniversary of Alexander Glazounov's debut as a composer on March 30, the date, twenty-five years ago, when that composer's first work, a symphony in E, attracted universal attention on its production at the public school for music. The unusual maturity of the youth, at that time but sixteen years of age, the freshness of conception and thoroughly artistic development of the work, awakened the greatest

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She has a superb tone, big, sonorous, rich and wide in range. *The Sun*.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Wilfulness and beauty may both be discerned. *Evening Mail*.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach-playing has never been heard here. *Evening Post*.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch. *Tribune*.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility. *World*.

Coming Appearances:—
Jan. 3—Boston Symphony Orchestra
" 7—Second New York Recital

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The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion. *Evening Transcript*.

She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists. *Herald*.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order. *Globe*.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression. *American*.

Jan. 12—Second Boston Recital
" 16—Philadelphia Recital
" 27—New York Symphony Orchestra in a special Grieg program

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LESCHETIZKY PUPIL IN PIANO RECITAL

Mami Silberfeld Delights
Mendelssohn Hall
Audience.

Another pupil of Leschetizky—another leaf for the wreath on the master's brow. This time it is a little girl of eighteen, Mami Silberfeld, exhalant an atmosphere of almost childish simplicity and modesty, who gave a quasi-private piano recital at Mendelssohn Hall Wednesday of last week. Simplicity, an almost astounding clearness and brightness, the clearness and brightness of sun-beams on a brook, are the primal elements in her playing. That it lacks maturity is true, but the lack is forgiven, for not a moment does one's interest flag. Her playing possesses the indefinable something which attracts.

It was in works which rely upon charm and grace of execution, rather than depth of understanding that Miss Silberfeld was most successful. "Le Coucou" by Daquin was one of these, another, Moszkowski's "Guitarre." Two Leschetizky numbers, "La Source" and a "Tarantella," of the same genre, were played with crystalline clarity, and with a delicacy of touch and justness of nuancing thoroughly delightful. Perhaps the most enjoyable numbers of the evening were Scarlatti's "Pastorale" and his sonata in A major. There is probably no pianist who does not play these two numbers, there is probably none who plays them more charmingly.

The great lack in Miss Silberfeld's playing, her immaturity of understanding, was but too evident in the Beethoven Sonata op. 28, which formed the opening number, and in a group of Chopin pieces. However, the excellence of the phrasing in the former, and the welcome change from sentimentalism in the latter, somewhat compensated for what they lacked in poetic conception. Miss Silberfeld is still very young. The remaining numbers were a Bach "Gavotte" in D minor, and the Schubert-Liszt "Hark! Hark! the Lark," both excellent.

Mendelssohn Hall was crowded. The audience was warmly enthusiastic and applauded Miss Silberfeld to the echo.

SIGN LANGUAGE RECITAL.

Chicago Hull House Patrons "Hear"
Music in Their Own Way.

CHICAGO, Feb. 25.—An interesting song recital in the sign language, with vocal solos for the patrons who could hear, was given at Hull House. The proceeds of the entertainment were turned over to a fund for the establishment of an Illinois home for the aged and infirm deaf.

Nearly \$100 was realized. The Executive Committee in charge of the entertainment was composed of Miss Frieda Bauman, Miss Catherine Marks, Mrs. Henrietta Lefl, B. F. Frank and C. C. Codman.

A little girl in Cleveland was playing with her trinkets on the parlor floor while an older sister was drumming with much persistency on the piano.

"Play louder, Eloria," spoke up the child. The girl at the keys felt flattered, and, with an elated smile, asked: "So you like to hear me play, do you, darling?"

"No, I don't," came the unexpected and emphatic reply. "I wanted you to play louder so papa would tell you to stop."—Exchange.

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Old-Fashioned Pictures of Present Day Favorites



MME. SEMBRICH

Coming across an old picture of one's self is like meeting an old and perhaps almost forgotten friend of former years. Immediately a host of memories comes crowding to the foreground of consciousness, and whoever happens to be present is liable to be the victim of "reminiscences."

The accompanying photograph of Mme. Sembrich was one of the first pictures taken of the Polish soprano in this country.

"I remember well that picture," Mme. Sembrich said, "for of all the hundreds that have been taken of me in my career it possesses special interest. I had on the first gown made for me by Worth."

"He made me many afterward, but that was the beginning. He always dressed me in a fashion entirely too old."

"It has the same effect on me that all

MME. EAMES

old photographs have. I may not be very beautiful now, but I shudder when I look at the old pictures of myself."

"I can thank the years for one thing: They have made me steadily better looking. I came recently across an old picture taken when I was a girl in Milan studying with Lamperti. I almost wept, it was so fearfully plain. So, you see, time brings its compensations sometimes."

Mme. Eames's picture was made when she was studying with Marchesi in the year before her debut at the Opera as Juliette.

The soft eyed, oval faced girl with the placid expression of a nun is Emma Calvé as she looked in 1882, before she had become the fiery Carmen of later years. She had made her debut at Brussels the season

MME. CALVE

before and had come to Paris to sing in the Théâtre des Italiens.

"I began just as every French lyric soprano begins," she said, "and was just as conventional as every one of them is. I acted Marguerite and all my other rôles just like the rest of them, and so long as I remained in France I don't think I ever thought of departing in the least from what I had been taught and what I had always seen at the Opéra or the Opéra Comique."

"When I went to Italy, however, there was already a new artistic influence in the air. Duse had begun to be talked about and I saw her. She made a wonderful impression on me, and from that time on, I became an actress as well as a singer."

RECITAL FOR TWO PIANOS.

Eudora Anderson and Eleanor Brigham
Give Concert in Boston.

BOSTON, Feb. 26.—Two successful young pianistes of this city afforded a large audience an afternoon of much pleasure last week by their rendering of a programme which, unlike the generality of piano recitals, was varied and held the interest of the listener throughout.

The works for two pianos, Mozart's Sonata in D, which opened the programme, Chaminade's "Pas des Cymbales," which closed it, Moszkowski's "Menuetto" No. 6 and Duvernoy's "Feu Roulant," coming between a group of solos by Miss Anderson and one by Miss Brigham, were enjoyable in the extreme and served as an acceptable contrast for the individual work of the two artists.

Among Miss Anderson's numbers, Scriabine's "Nocturne" for left hand alone deserves special mention, for it was given with a dexterity of execution and finish of style more than equal to the demands made by this difficult morceau. The Bach-Fugue in G minor, an Etude by Poldini and Thalberg's "Barcarole" in A were equally delightful. Miss Brigham also manifested much talent in her rendering of Mendelssohn's "Auf Flügeln des Gesanges," Dvorak's "Humoreske," the Paganini-Schumann "Caprice" in E and Chopin's "Polonaise" in A.

He (significantly).—"I'll try and sing this song, 'Be Mine, Sweet Maid.'"

She.—"Do you really think it's necessary to—sing it?"

The Pianist's Three R's.

The piano is so rich in literature for the student at every stage of her advancement that a book would be required to give a list of all the works open to selection, writes Ignace Jan Paderewski in the "Ladies' Home Journal." To give a partial catalogue would only mean to slight a vast number of works equally worthy of mention.

I shall confine myself to naming some composers who, in the general run of study, would be of advantage to the student, and yet are neglected. First of all I should advise Mozart, because nowadays, with our modern nerves and excitement, it becomes difficult to play with calm and simplicity. And these are the qualities that are required by Mozart.

Of neglected older composers one of the greatest of them all is Mendelssohn, whose Songs Without Words are of such admirable use in acquiring a singing quality of tone, and whose style of writing for the piano is of the best. Then, too, for brilliancy of technique I should advise Weber.

For advanced pianists I would recommend the playing of Moszkowski among the modern composers. His compositions from the pianistic and pedagogic point of view are perfect, and it is my conviction that it is scarcely possible to imagine a more perfect "clavier Satz" than Moszkowski gives us.

Brooklyn Church Gets Mr. Elmer.

S. Lewis Elmer, who has been the choir-master and organist at St. Mary's-in-Tuxedo for the last three years, has accepted a similar position in the Memorial Presbyterian Church in Brooklyn.

MANHATTAN QUARTETTE HEARD.

Talented Singers Give Enjoyable Concert
in New York Church.

It was a highly pleased audience that heard the interesting programme given at the Riverside Baptist Church, New York, on Tuesday of last week by the Manhattan Ladies' Quartette, assisted by Sylvia Dresbach, pianiste, and Frances Bostwick Lynch, accompaniste.

The quartette, which consists of Irene Cumming and Louise de Salle Johnston, sopranos, and Dolores Reedy and Anna Winkopp, altos, gave admirable performances of Wilson's "Carmena Waltz," Gelke's "Distant Chimes," a lullaby by Sullivan, Schubert's "Night," Lassen's "Spanish Gypsy Girl," the "Spinning Song" from Wagner's "Flying Dutchman" and MacFarren's "You Spotted Snakes." In addition, Miss Reedy sang Grieg's "Autumnal Gale," Mrs. Johnston, Strauss's "Serenade," and Mrs. Cumming and Miss Winkopp, Goetze's duet, "Calm as the Night," with fine effect.

Mrs. Dresbach was warmly applauded for her playing of the Gluck-Sgambati "Melodie," Schubert's minuet, op. 78, Henselt's "Si oiseau j'étais," Chopin's berceuse and ballade in G minor and a group of morceaux by Grieg.

Uncle (visiting nephew at school on prize giving day).—How many voices are there in your chapel choir?

Nephew—About seven.

Uncle—Why, I had an impression that it had forty or fifty members.

Nephew—So it has, but you asked me how many voices.—Philadelphia "Inquirer."

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Singer Displays Remarkable Presence of Mind in Chicago.

CHICAGO, Feb. 26.—The brilliant but brief season of the San Carlo Opera Co. had a sensational finish last Saturday evening at the Auditorium, when 4,000 people started to their feet at the cry of "fire," which echoed from the stage. The only people in view on the stage at the time were Alice Neilson, who was singing the title rôle of "Lucia," and Signor Constantino, the tenor. His first thought was of his wife, and he immediately rushed to his dressing room.

Some material under the stage had become ignited, and the smell of smoke had aroused the excitable Italian singers, and the only one who could speak English, shouted "Fire!" This was sufficient for the overtaxed nerves of the Chicagoans, who had not forgotten the tragic conflagration of two years ago.

It was indeed a strange whirl of fate that William T. Davis was in one of the boxes at the time. He is still involved in legal difficulties concerning the Iroquois fire; from which, however, he will undoubtedly soon be relieved.

Miss Neilson, with the presence of mind characteristic of the American girl, immediately ran forward from the back of the stage and leaning out over the foot-lights, shouted to Signor Centi, the conductor: "Play the 'Star Spangled Banner.'"

The big ten-ton steel fire curtain was coming down, and almost reached her head, when the stage manager discovered her presence, and ordered it raised.

In the interim, Sig. Constantino, having assured himself of the safety of his wife, rushed back to the stage and joined Miss Neilson at the foot lights. The big orchestra began the national anthem, the audience remained in their seats and the singers furnished the telling refrain. The stage manager had quickly herded the panic stricken chorus on the stage to swell the body of the song, and this effectually crushed the panic. After this very dramatic interruption a loud voice cried, "Sing the sextette again," so the great number was repeated with wonderful success.

The cool and prompt action of Miss Neilson in this case has suggested that she receive a Carnegie medal for heroism. At the first of the opera, Mme. Nordica's coolness stamped itself, when a blaze caused by an overturned lantern on the stage was put out by her; but it was done so adroitly, and quickly that the audience had no chance for fright.

The San Carlo engagement was limited to eight performances and it drew \$50,000 at popular prices, which all things considered is really remarkable. The only well-known star singers in the organization were Mme. Lillian Nordica and Giuseppe Campanari. The capacity of the house was tried four nights and two matinées.

C. E. N.

SCHOOL CHORUS TO SING D'INDY

Girls at Akeley Hall, Grand Haven, Will Give "St. Mary Magdalen."

GRAND RAPIDS, MICH., Feb. 26.—The chorus at Akeley Hall, Grand Haven, one of the best set girls' schools in the Middle West, is rehearsing weekly in preparation for the Spring recital. Besides numbers by Herrmann, Goring-Thomas, Blumenthal, Lynes, Schultz, Gounod, Brahms and Wagner, the programme will include Vincent D'Indy's "St. Mary Magdalen."

The chorus work was introduced into the school four years ago and has come to be an important part of the work and the social aspects of life in Grand Haven. It is probable that this year, instead of introducing the chorus on the regular annual concert programme it, together with the soloists that have developed in its ranks, will be given an entire evening. The piano students and the members of the faculty who assist will be given an evening by themselves. The vocal department is in charge of George Murphy, the prominent tenor of Grand Rapids.

METROPOLITAN SINGERS SAIL.

Boninsegna Returns Home and Rossi Will Take a Rest in Europe.

Celestina Boninsegna, the Italian dramatic soprano of the Metropolitan Opera House, sailed for Europe on the *Kronprinz Wilhelm* on Tuesday. She had been sick and unhappy and wanted to go sooner. It was expected that she would take an active part in the road tour of the Metropolitan Company.

Rossi, the buffo-basso, sailed on the same boat. He had a severe attack of heart trouble on the Metropolitan stage during the performance of "Don Pasquale," ten days ago. He seems to have been in want, for many of the singers subscribed in all about \$1,000, which was presented to him before sailing.

Anton von Rooy, the Dutch baritone of the Metropolitan Company, was too ill with la grippe to sing in "Die Walküre" in Philadelphia on Tuesday. His place was taken by Mr. Goritz.

PETSCHNIKOFFS GIVE CHICAGO RECITAL

Husband and Wife Win New Laurels on Western Tour.

CHICAGO, Feb. 25.—Alexander Petschnikoff and Mrs. Petschnikoff gave a joint violin recital before a large audience in Music Hall yesterday afternoon. They were assisted by Ernest Schmaal, accompanist.

Special interest centred about the appearance of Mrs. Petschnikoff, who had not previously been heard here. She gave a good account of herself in the two numbers and the encore in which she played. Her bowing is easy and the tone is both warm and strong. As she confined her attention to ensemble work, there was no opportunity to judge her abilities as a soloist. Mme. Petschnikoff has evidently studied ensemble work carefully, and in this she is heard to excellent advantage.

The Bach number which began the programme, the sonata for two violins and piano in C major, placed husband and wife on the same level, for the composer does not favor either instrument at the expense of the other, and in the performance honors were evenly divided. In the first movement of the double concerto by Spohr, No. 2, Op. 88, the playing was suited to the more modern and romantic spirit of the work, with equally good results, for here, too, the violinists showed singleness of purpose.

Mr. Petschnikoff played the Mendelssohn Concerto, a melody by Tchaikowsky and a Russian dance of his own composition as his solo selections together with "Le Cygne," by Saint-Saëns, the last mentioned coming as an encore after the concerto. The Mendelssohn selection was one of his most effective performances, the beautiful andante being especially well presented.

Mr. Schmaal, who is a Milwaukee pianist, kept his instrument in the background and thus produced a good ensemble effect. His playing was subdued and he made special effort to blend the tone with that of the violins to as great an extent as possible.

HENRY LAUTZ GIVES RECITAL.

Toronto Hears Tenor in Programme of German Songs.

TORONTO, Feb. 25.—Henry J. Lautz, the gifted tenor, of the staff of the Toronto Conservatory of Music, gave his first "evening with German Composers" on Thursday before an audience that applauded each number without stint.

The well chosen programme comprised Bach's "Willst du dein Herz mir schenken,"

Haydn's aria "Mit Würd' und Hohen angethan," Mozart's "Im Frühlingsanfang," "Das Veilchen," "An Chloe" and "Weigenlied" and seven Beethoven songs, "Adelaide," "Das Blümchen Wunderhold," "Ich liebe dich," "Sehnsucht," "In questa tomba," "Der Abschied" and "Vom Tode."

Mrs. Gerard Barton was a sympathetic accompaniste, and admirably rendered piano numbers were contributed by Wilma Warne, Mary Morley and Mabel Boddy.

MACMILLEN GIVES RECITAL IN CHICAGO

Rosina Hageman-VanDyk Shares Honors With the Young American Violinist.

CHICAGO, Feb. 25.—Francis Macmillen and Rosina Hageman-Van Dyk entertained a large audience in Orchestra Hall yesterday afternoon.

The young violinist gave a programme of much more varied interest than the players of his instrument generally present, and one that enabled him to display the many excellent features of his art to fine advantage. His numbers were a "Legende" by Sinding, the Brahms-Joachim Hungarian Dance in A major, Dvorak's "Humoreske," Schubert's "Bee" and a Bohemian Dance by Randegger.

Mr. Macmillen's playing aroused such enthusiasm that an encore was demanded after each number; only in the case of the Brahms-Joachim Hungarian Dance, however, was one granted.

Mme. Hageman-Van Dyk also made an instantaneous success. In Liszt's "Lorelei" and Grieg's "A Dream" she proved to be the possessor of a flexible soprano voice of most agreeable quality, pure and evenly developed throughout. Musical discernment and refined taste informed her singing. Richard Hageman, who presided at the piano, has a rare understanding of the art of accompanying.

OPERA SINGERS RE-ENGAGED.

Rousseliere, Burrian, and Lina Cavalleri at Metropolitan Next Season.

Charles Rousseliere, who made his last appearance this season at the Metropolitan Opera House on last Wednesday in "Faust," has been re-engaged for the Conried opera season next year, when it is announced he will sing Italian tenor rôles as well as French. Carl Burrian, the German tenor, who made his last appearance this season Saturday afternoon in "Tristan und Isolde," has also been engaged for next year.

Lina Cavalleri will sing farewell to New York Saturday afternoon in Puccini's "Manon Lescaut." This singer, too, has been engaged for next year.

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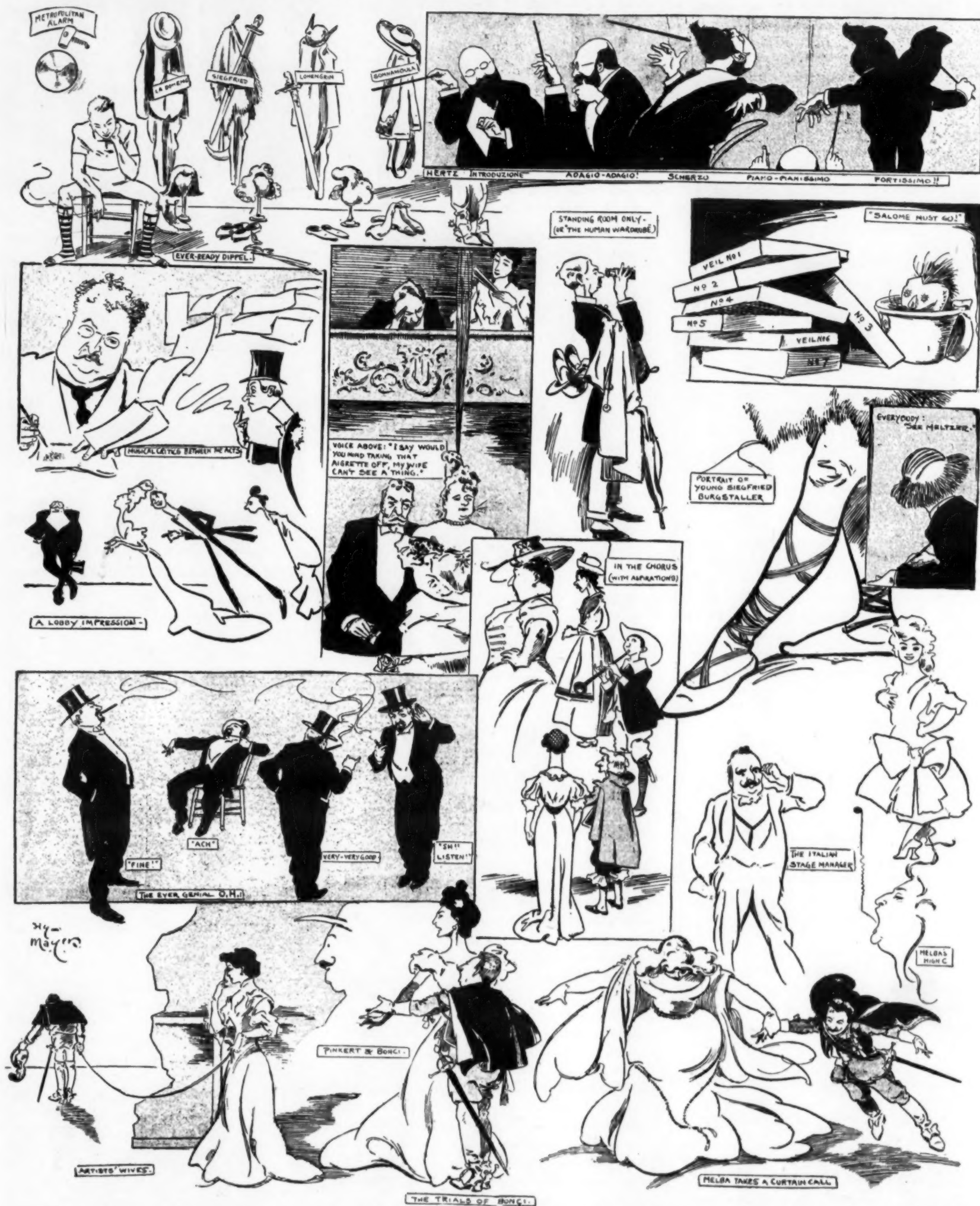
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MEMORANDA ON THE OPERA, BY "HY." MAYER



This cartoon, reproduced from a recent issue of the New York "Times," and published here through the courtesy of that paper, shows some of "Hy." Mayer's impressions, received from both sides of the curtains in New York's operatic temples. The trials of Bonci, Mr. Hammerstein's characteristic poses, the ever present Krehbiel and Ziegler, the familiar hair dress of Meltzer are, all depicted faithfully and not without a sense of the humorous.

HOME FOR TEACHERS NOT APPRECIATED

Few Applications as Yet For Admission to Unique Institution.

PHILADELPHIA, Feb. 25.—A curious situation prevails in connection with the recently established Home for Music Teachers in this city, which owes its existence to the generosity of Theodore Presser. Up to the present no one has taken advantage of its benefits and Mr. Presser is greatly disappointed.

The absence of restrictions as to race, religion, or social status opens wide the gates, and the express statement of the founder that "those who enter this home will be as free and independent as are the actors who live in the splendid institution founded by Forrest," so that the stigma of dependency is entirely absent, should reassure those who hesitate to take advantage of it as a purely charitable institution. Candidates must be sixty-five years of age and must have followed the profession of a teacher of music as a sole means of livelihood anywhere in the United States for a period of at least twenty-five years. But the directors are empowered to relax these rules if any special urgency should arise. These conditions apply to men only, which, in view of the fact that some applications have already been received from women, appears a little unfortunate.

The building itself, with its broad oak staircases and spacious and lofty rooms, is one of the few old mansions now remaining in a district which at the time of the Revolutionary war was occupied by the wealthy citizens of Philadelphia, and is redolent of the old memories depicted by S. Weir Mitchell in "Hugh Wynne." It has been fitted up with all modern improvements and the furnishings are on an almost lavish scale. Reading rooms, pianos and everything else that can add to the social congeniality of the atmosphere are provided.

Mr. Presser has, moreover, been fortunate in securing in Miss Carter an unusually capable and sympathetic superintendent for this ideal haven of rest. A. H. E.

Garnet Hedge's Active Season.

CHICAGO, Feb. 27.—Garnet Hedge, tenor, has been kept busy in the concert and oratorio field during the past few months. His engagements have been with the leading choral societies of Chicago, Mt. Vernon, Ia., Kankakee, Ill., Galesburg, Ill., Wichita, Kas., Indianapolis, Jacksonville, Ill., Madison, Wis., Beloit, Wis., and Toledo.

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NEW YORK, SATURDAY MAR. 2, 1907.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

THE OPERA-HOUSE CLAQUE.

A letter has been received by MUSICAL AMERICA from a New York opera-goer, who denounces with vehement emphasis an annoyance to which the patrons of both the Metropolitan and Manhattan Opera Houses are subjected, namely, the vociferous applause lavished upon certain of the singers by an association of professional enthusiasts, called the "claque," or, as it is vaguely known to the general public, ignorant of its mercenary motives and inclined to attribute its unreasonable demands for repetitions merely to an insatiable natural appetite for music, the encore fiend.

There are few music-lovers that have attended performances at either of the grand opera institutions who have not had their enjoyment seriously marred by this exasperating nuisance. The existence of the "claque" and its encouragement by many of the most prominent operatic artists is now an open secret, and it is time that the singers who resort to this despicable means of "winning an ovation" be made to feel the contempt in which the intelligent classes of opera-goers must hold them.

If the lists of the "claque's" patrons could be obtained and made public, some interesting revelations would be made, to the amazement of "opera-mad" New York and the consternation of the singers concerned.

It has been hinted that a large fraction of the top balcony of the Metropolitan Opera House is occupied by the hirelings of one of the highest-priced stars of that establishment on the occasions when he sings. Possibly this explains the reason he was received as well as he was on his first appearance after having figured unpleasantly in the limelight of a different kind of stage, as the result of gratifying a natural fondness for zoölogical research.

It would also shock the devoted admirers of one of the most popular sopranos on the operatic and concert stage to see a paper in the possession of this band of mercenaries setting forth specifically the proper points in the course of the opera for a demonstration of "spontaneous enthusiasm" over her.

The responsibility for the accuracy with which the instructions are obeyed rests with the so-called *chef de claque*, who has a system of signals wherewith to indicate to his fellows, standing or sitting at sufficient distance from one another to avoid suspicion, just where prolonged applause is in order.

This method of gaining recognition for one's art recalls the time-worn joke about the would-be humorist who, to obtain the desired reception for his attempts at witticism, found it necessary to display a sign reading, "Here's the place to laugh."

The pernicious effect of the claque's existence cannot be over-estimated. Indiscriminate enthusiasm over an artist's work on his "off" nights as well as the times when he is in his best condition, is misleading to many of the unwary in the audience who of themselves are incapable of making just comparisons. Hirelings likewise have it in their power to hush down the applause that is spontaneously accorded singers who may have refused to patronize them, which is manifestly unfair both to such artists and the general public.

The inevitable result will be that in time applause will cease to have any significance whatever; rather will any extraordinary outburst be regarded as exposing a financial agreement between the recipient thereof and a society of corrupt members of the community.

In view of what has been said, it is apparent that Mr. Krehbiel did not take the "claque" into consideration when, in commenting recently on the mild jubilation that Melba's singing creates in the audience room as compared with the veritable uproars that greet some of the lesser luminaries at the Manhattan, he ascribed it to "the fluctuating character of the audiences" at that home of opera, going on to say that "ordinarily they are composed of the opera-going democracy, whose sympathies and enthusiasms are easily stirred by the spirited performances which Mr. Hammerstein's people never fail to give. For them the appeal is elemental, and their response is quick, spontaneous, unaffected. When Melba sings there are hundreds of sophisticated opera-goers in the costly regions of the audience room, and they are less prone to emotional conniptions than the representatives of the many."

WORTHLESS CRITICISM.

Referring to Mrs. Fannie Bloomfield-Zeisler's remarks on criticism quoted recently in MUSICAL AMERICA, the "Catholic Union and Times" makes the following comments, which many concert-goers could read, mark, learn and inwardly digest to their own advantage and relief to their friends:

"It is difficult to understand why it should be considered necessary to express opinions on every concert that one hears. If there were less talk and more listening, the cause of good music would be considerably advanced. Quiet, undivided attention given to hearing musical works is the secret of learning to appreciate them. One never gets any where by adopting opinions he is not convinced are true; even then, mistakes of judgment may be made, but the honesty and sincerity which formed them will likely lead to greater insight and future correction."

The sanity of these remarks is apparent. The desire to put into words immediately the effect of a performance upon one can be attributed in most cases either to emotional effervescence or an egotistic but ill-founded ambition to be considered a competent judge. As a matter of fact, the shallower the individual's perceptions, the

more eager is he to express an opinion. The well-poised connoisseur prefers to reserve his verdict of a performance until his impressions have had time to crystallize. The resultant observations therefore carry more weight than the spontaneous ebullitions of a hysterical nature. In forming an estimate of achievements in the world of art, in which standards of excellence must ever remain relative, fools seem to be especially prone to rush in when wise men wait and ponder.

The application can be carried further to include expression in noisy hand-clapping. The value of applause as indicating the approval a performer's work meets with cannot be ignored, but it is a means of expression that has been abused to such an extent as to have lost much of its significance. Indiscriminately employed, it becomes merely a token of cordial personal relationship between artist and audience and absolutely worthless as a commentary on the relative merits of a performance.

The promised reappearance on Friday of Mme. Schumann-Heink in the first performance this season of "Die Walküre" will be a matter of genuine satisfaction to her many admirers and to those lovers of German opera who feel that their school has been slighted so far this year.

OPERA FOR ITS OWN SAKE.

[From the New York "Times."]

The new opera house has steadily been gaining in supporters ever since the first week of experiments; and it has done so on the strength of certain merits of its own, peculiar merits that exercise a potent attraction on those who like opera and operatic singing for their own sakes and not for reflected glory.

It is Mr. Hammerstein's great good fortune to have built a house whose acoustic properties give the kind of fascination to operatic performances that has not been experienced here for many a long year. No doubt a good many people who experience this fascination do not know to what to attribute it; but cognoscenti have been longing for such an auditorium and understand what it means.

The performances at the new house have reached an excellent standard; there are a few great artists, a number of good ones, competent forces in most places where competency counts, and a strong and resolute musical intelligence at the head of things. People like the great artists and flock to hear them, and they are not depressed by harsh contrasts of genius and total inadequacy. It may be that some of them would prefer a more modern repertory; but let that be a question for the future.

It seems to be established that New York is able to support two opera houses and do justice to both. As has been pointed out, the population of this town is increased by something more than 100,000 people a year, to say nothing of the swelling throngs of visitors who desire to be amused; and there must be a certain percentage of the musically inclined and the financially fitted among them to add to what the economists call the "effective demand" for music. On a matinée day, when there are four operas, and perchance also a crowded orchestral concert in Carnegie Hall, it is easy to count up 16,000 or 17,000 people listening to and paying for music in New York City.

Opera-going is a habit like any other; and it needs only intelligent and honest treatment of this public to establish this habit and to assure a clientèle for two big opera houses. Moreover, the competition thus set on foot is an excellent thing for both; and we fancy that most opera-goers have seen and heard for themselves the beneficent results of it this Winter.

It is also an excellent thing to find a public that likes opera for what it is and not for what its surroundings are.

PERSONALITIES.



FLORENCIO CONSTANTINO

Constantino.—Florencio Constantino, the Spanish tenor of the San Carlo Opera Company, touring this country, first qualified himself to be a marine engineer, a course insisted upon by his father, before he obtained the opportunity to test his natural aptitude for the career of an opera singer. He was born in Bilbao, but made his first public appearances in South America, where he quickly won popularity. Later he returned to Europe, where he sang in all the leading cities. For a time he held a commission in the navy of his native country.

Scharwenka.—Philip Scharwenka, the composer, brother of Xaver Scharwenka, the pianist, recently celebrated his sixtieth birthday.

Vogt.—A. S. Vogt, conductor of the Mendelssohn Choir of Toronto, was born in the little German settlement in Central Ontario, forty-four years ago.

Cappiani.—Luisa Cappiani, the well-known New York teacher of singing, will leave at the end of May for Switzerland, where she will again spend the Summer at her villa.

De Filippé.—Dora de Filippé, Henry W. Savage's most recent addition to his list of *Madam Butterfly* sopranos, was formerly a popular member of the Tivoli Opera Company in San Francisco.

Farrar.—At the close of the Metropolitan Opera Company's road tour, Geraldine Farrar will go to Paris to fill an engagement there before returning to Berlin, where she will appear several times at the Royal Opera before it closes its doors for the Summer vacation.

Puccini.—Giacomo Puccini, the composer of "La Bohème," "Madam Butterfly," "Tosca" and "Manon Lescaut," is planning a new opera with a Spanish subject, suggested to him by a novel by Pierre Louys, "La Femme et le Pantin." It is to be named either "Sevilla" or "Conchita."

Destinn.—Emmy Destinn, whose *Salome* in the production of the Wilde-Strauss music-drama at the Royal Opera in Berlin has created a sensation, and who is coming to the Metropolitan Opera House next season, will go to London to sing the title part in the private performance of "Salome," being arranged for an early date.

Paur.—Emil Paur, conductor of the Pittsburgh Orchestra, says he is an American now. Last week in Boston he made the remark, "You can't associate with Pittsburgh men and be anything else. You breathe the national spirit of this country at all times and local influences are all against retaining the characteristics of Germany."

DOES BELASCO WANT GERALDINE FARRAR?

Surmise that He Intends to
Star Her in His Play,
"Madam Butterfly"

The announcement of an early revival of "Madam Butterfly" in its original form by David Belasco and this well-known manager's expressed admiration of Geraldine Farrar's histrionic ability have been jointly taken into consideration in some quarters and regarded as indicating the possibility of the gifted young opera singer's appearing on the dramatic stage in the main part of the Belasco-Long Japanese tragedy.

Mr. Belasco has displayed much interest in Miss Farrar's appearances at the Metropolitan Opera House and has attended almost every performance in which she has sung. After seeing and hearing her as *Madam Butterfly* in Puccini's opera he spoke enthusiastically of her gifts.

"Miss Farrar has all the temperament for an actress," said he, "and nothing would please me more than to have her under my management. She is unusually gifted in a dramatic sense, and if she were not so richly endowed as a singer I would have no hesitation in advising her to go on the stage."

While no announcement has been made as yet that gives any clue as to Mr. Belasco's plans for the title rôle of his drama, speculation is being indulged in as to whether Miss Farrar is really considering a début on the dramatic stage under his wing.

LAST CONCERT IN CHICKERING SERIES

Mr. Gilibert and Adamowski Trio Have
Great Success Before Boston
Audience.

Boston, Feb. 20.—The large audience which attended the last concert of the afternoons of chamber music at Chickering Hall, heard one of the most brilliant of the entire series.

The programme was rendered by the Adamowski Trio and Mr. Gilibert, of the Manhattan Opera Company.

Mr. Gilibert was delightful. He sang eleven songs and two encores, of the most varied nature, songs which made demands to which only an artist could adequately respond. And that Mr. Gilibert did so, was attested by the tumultuous applause which followed each number. He was undoubtedly at his best in the little French songs. "Le Rosier Blanc" by Wekerlin, was especially enjoyable. The varied emotions set forth in the several stanzas were caught with the subtlety of instinct by the artist. The number had to be repeated. It is not for the quality of his tone that Mr. Gilibert is to be commended, but for the absolute artistry, the expression born of insight, the imagination, which makes his work instinct with life and emotion.

The Adamowski Trio is not unknown to Boston audiences, and its excellence was never more obvious than Sunday.

A more judicious selection than the Brahms Trio in C minor might have been made, although Timothée and Josef Adamowski and Antoinette Szumouska gave it as interesting a rendering as was possible.

The concert closed with the "Andante" and "Scherzo" from the Rubinstein Trio in B flat, a delightful work which was played in an equally delightful manner. The two movements were given with a dash and verve that brought the artists the enthusiastic applause of the audience and numerous recalls.

MARGUERITE STILWELL WILL WED VIOLINIST

New York Pianiste's Engagement to
Concert Master of Liverpool
Orchestra Announced.

The engagement has been announced of Marguerite Stilwell, pianiste, of New York, to Alfred Ross, of Liverpool, England. Miss Stilwell, who is familiar to the musical world as one of the younger pianistes of note, was a pupil of De Pachman and has played with such organizations as the



MARGUERITE STILWELL

Kneisel Quartette. Mr. Ross is a well-known violinist and is at present touring England with De Pachman, the celebrated pianist.

Miss Stilwell will be married in the Summer and will make her professional début in England with the Liverpool Symphony Orchestra of which Mr. Ross is Concert-master.

THE RISE IN CARUSO STOCK.

"It is not a great feat of imagination to transform the sign of the treble clef into a dollar mark," observes Edward Ziegler, the New York "World" music editor, in commenting upon Caruso's demand for a larger salary. "And Caruso has taken notice that when he sings the Metropolitan Opera House is crowded; and when he does not sing it is sometimes crowded and sometimes not. The result is one of simple arithmetic; and it was a question of quite simple arithmetic that Caruso posed to Herr Conried. Confidential rumor has it that Caruso asked for only three thousand dollars for each appearance and a guarantee of fifty appearances during the season. There was a great deal of flurry in the managerial camp, and the knowing ones declare that some cable wires got overheated in the search for an equivalent tenor. But the substitute was not available, so the Caruso contract was signed, and the amounts, it is declared, are twenty-three hundred dollars an appearance during the first season and twenty-five hundred during the second one of this new contract.

"The case, in a commercial nutshell, was simply that Caruso was in a position to demand a substantial increase in his nightly cachet, and that the management of the Metropolitan Opera House was in a position not to refuse it. The public is not vastly interested in these things, for the little differences between the buyer and seller occur as easily when one is selling tenor arias as when one is buying non-puncturable tires."

Fiancee of Drowned Singer Insane.

STUTTGART, Feb. 23.—The fiancée of Herr Dara, one of the members of the German Opera Company drowned in the wreck of the *Berlin* at the Hook of Holland, became insane when the news was communicated to her.

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A rather amusing incident occurred at a rehearsal of the orchestra at a theatre in the Midlands a short time ago.

The clarinet player (who was a tin-plate worker by trade) so exasperated the conductor by repeated blunders that at last he exclaimed, angrily:—

"Why, man, you can't play a clarinet." To which the man replied:—
"And you can't make a bloomin' tea-pot."—"The Musician."

"Before I was married my wife used to play the piano. But she has given it up since."

"And yet some folks say that marriage is a failure."—Exchange.

"Oh, dear," she said, after the musicale, "I'm so mortified that I don't know what to do. I can't imagine what caused my voice to break as it did. It never happened before. What must Mrs. Waddington's guests think of me? How can I ever explain it?"

"Don't mention it," her friend advised. "They were all so busy talking while you sang that probably nobody noticed it."—Chicago "Record-Herald."

Miss Innocent.—"Why do so many pianists wear long hair?"

Miss Wise.—"I suppose that some of them let their hair hang over their ears so as not to be disturbed by the surrounding conversation."—New York "Telegraph."

It has been observed that Rosenthal carries about with him in his travels a gallon jug, in which is distilled water, with which he washes his face. The appearance of the great pianist carrying his jug never fails to excite comment, and especially was this the case during his recent visit to the little town of Morgantown, W. Va., where he went recently with Mr. and Mrs. Sydney Lloyd Wrightson to give a concert. Mr. Wrightson is popularly known as "Dean" in this town, where he was formerly in charge of the music school at the University of West Virginia, and the comment of one of his former neighbors, with reference to Rosenthal's jug, was: "Well, Dean, I understand your music man carries his own booze with him."

A number of English children, who witnessed a performance by the Moody-Manners company of "Lucia di Lammermoor," wrote their impressions in essays. Here are some precious examples:

"Between the acts the curtain descended, and we were allowed another small respite."

"It is the first time that I have heard people go so far up the scale."

"The music of the orchestra was so written that it agreed with the singing on the stage."

"The singing, which was partly sung while the orchestra was playing, was never behind or before with the music."

"He stabs himself and sings himself to death."

On the whole, judging from these extracts, the youthful essays revealed fair and impartial criticism.

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PRESSON MILLER'S MUSICALE.

Large Audience Attends Recital at Carnegie Hall Studio.

An interesting musicale was given recently by the pupils of E. Presson Miller at his studio in Carnegie Hall, which was attended by a large audience, despite the severely cold weather. Mr. Miller is fortunate in having so many unusual voices among his pupils. Where such general excellence prevails it is difficult to particularize.

The programme follows: Duet from "I Puritani," Bellini, Mr. Walton and Mr. Saunders; "Romanza" from Ponchielli's "Giacinta," Lute M. Adams; "Quando a te lieta" from "Faust" and Foster's "The Star," Madeline F. Saxton; Schumann's "Two Grenadiers," William D. Saunders; Needham's "The Fairies' Lullaby" and Ardit's "Il bacio," Mrs. James Clarke Hull; an air from "Carmen," Lylian Clausenius Pancoast; Dvorak's "Songs My Mother Taught Me" and the "Serenade" from "Don Giovanni," Arthur Walton; Dell Acqua's "Chanson Provencale," Minnie Pierce; an air from "Aida," Leta Draly; Schubert's "Who is Sylvia" and Lassen's "It was a Dream," Mr. Saunders; MacDowell's "Thy Beaming Eyes" and Willeby's "Sealed Orders," Miss Adams; three songs by Hawley, Haydn and Mrs. Beach, Mrs. Eugene Inge; three by Gounod, Nevin and German, Helen Sikemeier Rumsey; "Cavatina" from Gounod's "Queen of Sheba," Mrs. Frederic T. Wood; "Forever and a Day," Mack, and Mr. Miller's "Serenade," Mr. Walton, and three songs by Hammond, Ronald and German, Mrs. Pancoast.

Maxwell Approaches Hammerstein.

When it became evident that Oscar Hammerstein was about to carry out his announced intention of staging "La Bohème," George Maxwell, the agent of the Riccordis of Milan, opened negotiations, through his lawyers, a few days ago, for a treaty of peace with the impresario of the Manhattan, offering him permission to produce Verdi's "Falstaff," Mascagni's "Iris" and other such operas if Mr. Hammerstein would refrain from putting on the Puccini work.

The "only Oscar," however, characterized this advance on Mr. Maxwell's part as offering him "two lemons for one peach" and added, "I'm not in that line of the fruit trade."

MISS GISSEL'S RECITAL.

Brooklyn Soprano Appears to Good Advantage in Memorial Hall.



MARTHA GISSEL

Brooklyn Soprano Who was Heard in a Song Recital

Martha Gissel, the well-known soprano, gave a recital Wednesday of last week at Memorial Hall, Brooklyn, and acquitted herself in her usual brilliant fashion. The audience was large and keenly responsive. Miss Gissel's vocalization is finished, her interpretation that of a mature artist. She was assisted in rendering the programme by Jeannette Louise Manning, pianiste, Georgina Walsh, violiniste, and Chris. J. Schmidt, baritone.

"It is pretty hard to hide your light under a bushel in New York," said a well-known musician recently. "Not long ago I dropped into a newly opened French restaurant, just off Long Acre Square, and there I heard one of the finest violinists in the city."

"Naturally, I visited the place often, and just as naturally I mentioned my find to numerous friends. And as the cooking was better than the average, the violinist drew quite a number of musical people to the place."

"To-day, however, when I dropped in for lunch, I discovered that my violinist was gone. Where he went I don't know, but I'm certain I'll find him again in some first-class musical organization, making a name for himself."—Exchange.

What the Gossips Say

Arthur Nikisch has been talking in interesting fashion on the subject of the art of which he is so supreme an exponent.

"To let the instruments sing," he says, "is the secret of conducting. Song is the soul of music; everything in an orchestra has to sing, even the driest instrument."

"The conductor is like a skilled sportsman who lets the horses have the reins and yet guides them. As long as my picture of the music is not spoiled I let the player and singer draw the line. I remember well my own feelings when playing in the orchestra. I was cut short, still being on the last beat of a bar, when the military conductor began the next."

* * *

Because they have no sight and must cultivate the sense of feeling, the blind are peculiarly sensitive in touch. The average piano student can profit by this knowledge and help himself more than he realizes by a few minutes of nightly practice without artificial light.

Try going to the piano when the lights are low, or not burning at all, says a writer in "The Etude." Run over the scales in consecutive order. Then play the arpeggios and running chords of the dominant seventh and diminished fifth. Then let yourself go on the pieces you have memorized.

You will find yourself musically awakened, for you can hear better when you are not distracted by what you see, and your touch will become more firm and sure and your dependence on printed notes will gradually grow less.

* * *

During a recent performance at the Manhattan Opera House a group of men in the smoking room were discussing the size and physical prowess of various musicians.

Ysaye's love of boxing, Dalmore's love of athletics and Josef Hofmann's unusual development of his biceps through keyboard exercises were discussed. Then one of the men, about the same height as Bonci, turned to the attendant policeman.

"What would you do if Bonci tackled you?" he asked.

The policeman was a powerful-looking man, tall enough for the Broadway Squad.

He was silent. Then he picked up the little man by the collar, turned him about briskly two or three times, and deposited him, limp and breathless, in his chair.

"That's what I would do to him," he said quietly. And the announcement, "Act's ready," ended the one-sided conversation.

A Remarkable Translation.

Angelo M. Read of Buffalo sends MUSICAL AMERICA the following curious English translation of the words of a German song by Rudolf Wurm.

Mr. Read happened upon it while looking at some music in the window of a store in Vienna. The original German text is also appended:

HINGEBUNG.

Gedicht von Gustav Young.

'Swar um eine späte Stund', mitten in der Nacht,
Sternlein glänzten in der Rund hielten stille Wacht.
Weiss nicht wie's gekommen ist, weiss nicht wie es war,
Dass mein Lieb ohn' jede List, bot ihr Mündelindar.

Weiss nicht wie es weiter ging, dass sie mich umarmt,
Dass das wunderherz'ge Ding, endlich sich erbarm't!

Küsste mir die Lippen wund, hätt' das nie gedacht,
'Swar um eine späte Stund' mitten in der Nacht.

DEVOTION.

'Twas 'bout a late hour J found in the midst of night,
Little stars shone in the round kept watch tranquil quite.

Don't know how it happen'd has don't know how 'twas there,
That my love without will, yes, offer'd her mouth fair.

Don't know how 'twas further on that she huggeth me,
That the sweet thing as of own pities finally.

Kiss'd my lips to make them sore, had ne'er thought that right.

'Twas about a late hour more in the midst of night.

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PHILADELPHIA HEARS "JUDAS MACCABÆUS"

Choristers of Pennsylvania Institute for the Blind Render Handel's Work.

PHILADELPHIA, Feb. 26.—An oratorio performance out of the ordinary was that of "Judas Maccabæus" recently given by the choral class of the Pennsylvania Institute for the Blind. This oratorio had not been heard in Philadelphia for nearly a quarter century. The fine singing of the small but efficient chorus lent especial interest to the revival. The class numbers about sixty, all young and enthusiastic singers.

The entire work was sung from memory, thus securing a particularly fine ensemble, since each individual member was obliged to know his part perfectly; in spite of the fact that none could see the bâton of the conductor the attack was noteworthy in accuracy. The method of study ensures exactness. The music is read to the class, they take it down in Braille point and use the copies thus made until it is memorized, when it is sung without further assistance. Under the instruction of David D. Wood, a graduate of the institution, the chorus has reached a high point of excellence, and from an artistic standpoint need ask for no allowance.

On the evening of the concert the chorus and orchestra, which was composed of forty men from the Philadelphia Symphony Orchestra, were led by Charles M. Schmitz, director of music at Drexel Institute. The soloists were members of Mr. Wood's choir: sopranos, Mrs. David D. Wood and Miss L. Mabel Landis; tenor, Charles Manypenny; basso, Dr. George Conquest Anthony. There was a spirit and fervor about the singing of the sightless choristers that made the evening an inspiration to those present.

"THERESE" A HIT AT MONTE CARLO

Massenet's New Opera Wins Great Applause and Composer Receives an Ovation.

MONTE CARLO, Feb. 26.—Massenet's new opera, "Thérèse," has just been performed here and has achieved a notable success. The composer, who was seated in the Prince's box, was repeatedly called upon to acknowledge the applause of the audience.

The libretto, by Jules Clarétie, is based on an episode of the French Revolution. The plot, briefly outlined, is as follows:

Thérèse meets her old lover, *André Thorel*, a monarchist, who has returned after a long exile. She bids him forget their old love, since she is now the wife of *Armand de Clerval*, a *Girondin*, and formerly a close friend of *André's*.

The police are on the track of *André* and he is forced to hide in *Armand's* house, who succeeds in obtaining for him a passport to the frontier. But *André* refuses to escape unless *Thérèse* will accompany him. Her love for *André* revives; and she is about to yield to his entreaties, when the news of her husband's arrest as a *Girondin* gives her sudden strength to resist.

Finding that she will not surrender to his desires, *André* denounces himself to the Revolutionary Tribunal as a political prisoner. The two friends are simultaneously tried and condemned to death, and in the same cart thus are driven to their doom, while from a window *Thérèse* watches the tumbril pass.

The musical interest of the work never flagged. The arias of *Thérèse* and *André* in Act I. were rapturously applauded, and the enthusiasm grew more intense until the exciting close was reached.

NAMED DIRECTOR OF EXHIBITION'S MUSIC

Sydney Lloyd Wrightson to Conduct Jamestown's Concert Affairs.

WASHINGTON, Feb. 25.—Sydney Lloyd Wrightson, president, director, and owner of the Washington College of Music, musical director of the Washington Choral Society, and conductor of the Washington Concert Choir, has been unanimously elected by the board of governors of the Jamestown Exposition as musical director of the exposition. There were hundreds of applications for this position, and, it is said, Mr. Wrightson never applied for it.

Mr. Wrightson was born in London, England, in 1869, and was one of a musical family. His maternal grandfather, James Harris, was conductor of the Royal Opera at Drury Lane, London. His great uncle was Sir Joseph Harris, the English composer and organist of Worcester Cathedral. Mr. Wrightson's introduction to music was as a choir boy, in which capacity he served eight years. At eighteen he visited every country in Europe and spent nearly a year in Australia.

He came to America in 1889 and began the training of boy choirs. For two years he was choir master of the Northern Episcopal Diocese of the State of Wisconsin, and in 1897 organized in the First Congregational Church of Appleton, Wis., a boys' choir of over 100 members.

In 1898 he returned to London, where he studied for a year, and returned to Chicago, where he was elected conductor of the Chicago Choral Union, music director of the Fullerton Avenue Presbyterian Church, and master of music of the University School of Chicago. In 1902 he accepted the position of dean of the school of music of the University of West Virginia, where he organized a choral society of over 300 voices. In 1904 he came to Washington and opened the Washington College of Music.

DR. SAMUEL A. KING SPEAKS ON THE VOICE

Lectures on Articulative Mechanism and Rhythmical Method of Oral Gymnastics.

Samuel Arthur King (M. A. of the University of London), who is lecturer on speaking at Bryn Mawr and Wellesley Colleges, recently gave a lecture on the "Articulative Mechanism and the Rhythmical Method of Oral Gymnastics," at the studio of Mrs. Clark-Sleight that was of great practical value to all singers.

Among other things, Dr. King pointed out the undue prevalence of lax articulation and the absence of any systematic instruction in the mechanics of the articulative organs. Dr. King, furthermore, developed his theory that consonants are a benefit and not a hindrance to song. He showed, in a convincing way, the musical possibilities of the consonants, that the vowels and nasals are capable of being prolonged on a single note, or varied in pitch, either by a musical slide, or by going up or down the scale on single notes.

They are, therefore, of equal importance with the vowels in the equipment of a good singer, and are the great secrets of an effective and beautiful articulation in song. "The power of phonating the consonants is," he said, "in the majority of cases, the result of deliberate practice alone."

Dr. King disclaims having discovered any new method, his system being merely the formulation, for purposes of teaching effectively, of the principles given him during a training of seven years at the Royal Academy and Royal College of Music.

RISEING YOUNG SINGER HEARD IN NEW YORK

Dorothea Mable the Possessor of Lyric Soprano Voice of Much Promise.

The Century Theatre Club heard a young singer of gifts far above the ordinary at Hotel Astor, New York, on Washington's Birthday, when Dorothea Mable sang a group of French and German songs.



DOROTHEA MABLE

Miss Mable, who is a niece of Hamilton Wright Mable, possesses a lyric soprano voice of fresh, sweet quality, which she uses with taste and skill. Her singing, moreover, shows a degree of intelligence seldom found in young artists. Preferring to continue her studies longer with Mme. Beatrice Goldie, she has refused several tempting offers to adopt the light opera stage, and has confined her appearances for the most part, as yet, to drawing-room receptions, for which she has been much in demand this Winter.

In addition to her vocal attainments she plays the piano and is an accomplished linguist, having been educated at prominent Continental schools.

DESCRIBES SPANISH DANCES.

Document Unearthed in Spain Throws New Light on Subject.

TOLEDO, SPAIN, Feb. 23.—An interesting document which reveals some curious facts about the origin of Spanish dances, has just been found in the archives of the Cathedral of this city.

At the time of the greatest prestige of the Catholic Church, the dance played a great rôle in the ceremonial solemnities. The famous Council of Trent was opened by a solemn mass at which the Cardinals danced the pavane.

The manuscript found at Toledo contains the rules governing the order of the dance and the costumes of the dancers of the Cathedral. Certain dances were exclusively religious, and their performance at secular fêtes forbidden by the Chapter of the Cathedral. However, these dances little by little penetrated to the Court, for the coronation ceremonies of Kings.

The oldest of these "religious" dances, the majestic sarabande, was banished from Court society, for the laxity of its poses and gestures. The pavane succeeded it. Later the séguedille, the fandango and the bolero came into vogue. These last are imitations of traditional Arabic dances.

Ruth Heilman, recently gave the eighth free organ recital of the present series at Peabody Concert Hall, Baltimore. Miss Heilman is the holder of the Peabody Organ Scholarship, and her playing demonstrated to her auditors the intelligence and taste indicative of careful study. C. Bertram Peacock, baritone, sang Wagner's "The Evening Star."

TENOR ARIAS FLOAT FROM WRECKED CAB

Hammerstein and Bonci in Predicament, But Lose No Time.

Oscar Hammerstein and Bonci, his tenor, had a run-in Sunday night, not with each other, but with a hole in Fortieth street and a runaway cab horse. They both escaped alive, and there were no arrests, according to the "Morning Telegraph's" irrepressible funny man.

The impresario and his sweet singer mounted Tom Campbell's cabriolet at the Victoria Theatre at 7 o'clock and embarked for the rival Hammerstein temple of art in Thirty-fourth street. Not to waste time they discussed art on the way, Bonci taking the Conried end of it, and Mr. Hammerstein (for the sake of argument) the Hammerstein end.

The cab went down Seventh avenue to Fortieth street and turned toward Broadway. Campbell's Sysonby was hitting it up at a pretty good gait and when the front wheel of the cab ran into a deep hole in the pavement the coupling pin or some other part of the gear parted. The horse kept on its way with Campbell holding on to the reins, but the cab stayed behind.

Campbell made so much noise talking to the horse about the impropriety of his conduct that he soon had a yelling crowd at his heels. This put more speed into the nag and the runaway might have continued right on down to the Battery only at Twenty-fifth street Mark A. Mayer ran out of the Hoffman House and stopped it with his strong right arm.

Meanwhile Mr. Hammerstein and Bonci were having so good a time with their argument that they were totally unaware that they had been marooned in a disabled cab. They never "got wise" until Campbell came running back to collect damages for his broken cab. He had an idea that Mr. Hammerstein was in some way responsible for the accident.

Mr. Hammerstein had no such idea, but when he heard himself violently threatened with a suit for damages he put his head out of the cab window.

"Since it is raining so hard," he told Bonci, "we shall stay here under cover, and you might rehearse that aria from 'Rigoletto' for me. I am a busy man and there is no time to lose."

Thereupon Bonci lifted up his voice and Fortieth street was flooded with heavenly melody for the space of half an hour, when a passing hansom rescued the prisoners.

Campbell hasn't collected his damages yet.

GIVE "GARDEN OF FLOWERS."

Pupils of Institute of Applied Music Entertain Friends.

Friends of the Dean and Faculty of the American Institute of Applied Music, New York, were well entertained at the "At Home" given last week at the conservatory. Pupils of Mr. Lanham's vocal class gave Denza's "Garden of Flowers," the solos of which were sung by Miss Rogers, Miss McCalla, Miss Anderson and Miss Schultze. The work was delightful in every detail and reflected much credit upon Mr. Lanham.

Four piano numbers, also, were heard, Liszt's "Polonaise" and MacDowell's "Concert Etude," by May Foster, MacDowell's "To the Sea" and Dvorak's "Humoresque," by Frances Smith, both pupils of H. Rawlins Baker. All those who participated showed talent, but, more than that, the careful and thorough attention to detail, which is the earnest of the excellent teaching they have received.

Hammerstein Makes Elaborate Plans for Next Opera Season

A Great Artist for Every Great Role to be the Policy of the Manhattan—German Operas Will be Sung.

Encouraged by the success of the first season of his grand opera undertaking, Oscar Hammerstein is already making elaborate plans for the second Winter of the Manhattan Opera House. Besides renewing Mr. Campanini's contract he has re-engaged some of his best singers and is negotiating with several new ones.

There had been rumors at various times that Mr. Hammerstein would have some German opera in his repertoire for next season, but he had not been inclined to disclose what he would do. He announced a few days ago, however, that German operas will be given—in French. In fact, in the first week it is his intention to have "The Flying Dutchman," with Mme. Melba and Messrs. Dalmores and Renaud in combination. "Lohengrin" and "Der Freischütz" also are to be among the German compositions, and others are under consideration.

"I intend to have a great artist for every great rôle in my opera house next year," said Mr. Hammerstein. "My expenses for salaries will be at least 25 per cent. more

than they were this season. I am in communication with a man who promises to prove one of the greatest tenors of the day, although I have already made contracts with Dalmores and Bassi, and am in negotiation with Bonci for another season.

"I have had agents keeping their eyes and ears open in Europe, and I think we will have some genuine surprises for the New York public next season, including a great basso.

"And I am assured of sufficient support for the next season to make it certain that I will not lose in the venture. It was said that I could not get the real society people to my house, but the promises of subscriptions I have already are enormous. I am not taking the subscriptions, as I prefer to get my prospectus out before asking any one to subscribe, but there are many influential persons who say that as soon as the prospectus is issued they will show their intention to support the Manhattan. Many of them have been supporters of the Metropolitan for years."

Mr. Hammerstein was asked about his

impressions of the season so far as it has gone.

"All in all," he said, "it is an established fact that New York will support two first-class opera houses. I believed that when I started. I think I was the only man in New York who did think that a second opera house could live.

"But I believed New York would take a good thing. I went on the basis that it could not be fooled and that I must give the best. I had a trying time in the beginning. The investment was enormous and the expenses were enormous, and I was almost forced to believe that I had been wrong. I was getting the support of the press and the music-loving people who could not afford the expensive seats, but the lower part of my house drew little. I asked, 'Is it possible that all the people with money in New York who love opera can be accommodated in the Metropolitan?' There were some weeks when I had to face the possibility of giving up the venture altogether.

"Then I learned something about New York. Musicians are slow in establishing cordial relations with the public here. Take Renaud, for instance. In spite of all that the press said of him, for the first three weeks he played to scarcely \$3,000 a night. Before he left he was packing in the audiences at \$10,000 a night. So it has been

with the others, each one gradually making a place.

"People at first came to the opera house largely from curiosity. The society people just dribbled in to look things over. But after a while people began coming because they wanted to come and the society people found that they could get what they wanted."

Asked about the financial part of the last season so far, Mr. Hammerstein said:

"You understand I never entered into this plan for the purpose of making money, but I do want it to be a commercial success. It would be a great honor to make it such. So far this season I can merely say that the expenditures and the receipts are about evenly balanced."

The Opinion of Willy Hess.

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Very truly yours,
M. HESS.

Sebastian Burnett, a young tenor, formerly of Chicago and for a short time a resident of Toronto, is now in Paris, studying grand opera rôles with Jean de Reszke.

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Work by One of Its
Members.

NEW HAVEN, Feb. 28.—At last week's concert of the New Haven Symphony Orchestra, a new symphonic poem by an American composer, William Edwin Haesche, a member of the orchestra, was heard. Horatio Parker, conductor of the organization, gave the work a thoroughly sympathetic reading. Mr. Haesche's "The South" was suggested by a poem of Emma Lazarus, and faithfully reflects the source of its inspiration. The opening measures are languorous and dreamy, breathing the "spirit of the sunny South." The "dolce far niente," the warmth and color of the South, all are suggested in the music.

Saint-Saëns's concerto in C minor for piano was selected as the vehicle for the exploitation of the playing of Sigismund Stojowski. The brilliant work was given a brilliant rendering. Mr. Stojowski's understanding of the subtlest moods and the psychological exactitude of his interpretations are marvelous. Here is a man who combines the power of reserve with the magnetism of self-forgetfulness. Of the efficiency of his technique there is no question. It is so adequate, so absolutely subservient to the artist that his playing derives added charm. As an encore he gave Paderewski's "Legend" in an admirable manner.

Schumann's Symphony in C. No. 2, opened the programme. Wagner's "Faust" overture closed it. The other orchestral number, Elgar's "Dream Children," consists of two short pieces which were suggested to the composer by the following passage from Charles Lamb's "Dream Children:"

"And while I stood gazing, both the children gradually grew fainter to my view, receding and still receding till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech: 'We are not of Alice, nor of thee, nor are we children at all. * * * We are nothing; less than nothing, and dreams. We are only what we might have been.'"

"STABAT MATER" WELL SUNG

Frederick Maxson's Philadelphia Choir
Give Rossini Work.

PHILADELPHIA, Feb. 23.—An excellent performance of Rossini's "Stabat Mater" was given on Sunday evening at the First Baptist Church, of which Frederick Maxson is organist and musical director. The soloists were: Isabel R. Buchanan, soprano; May Walters, contralto; Frank N. Oglesby, tenor; and Edwin Evans, baritone, who constitute the regular quartette at this church.

The work was most artistically sung, special mention being due the tenor solo; "Cujus Animam," the baritone solo, "Pro Peccatis," and the duet, "Quis est Homo." Additional interest was lent the occasion by the playing of Hollins's organ overture in C minor, and Guilman's "Nuptial Postlude" by Mr. Maxson. As usual on these special occasions, the church was crowded with an appreciative audience.

A. H. E.

Honor Wagner's Memory.

VENICE, ITALY, Feb. 23.—Princess Edmond de Polignac, who was Winnaretta Singer of New York before marriage, has provided an annuity of \$100 for the Venetian municipal orchestra, conditioned upon its giving a Wagner concert upon each recurring anniversary of the great composer's death. The first of these concerts was given last week Wednesday on the Grand Canal, opposite Palace Vendramini, where Wagner died, Feb. 13, 1883.

Madeleine Walther, a Favorite On European Concert Stage

French Coloratura Soprano, Distinguished Pupil of Etelka Gerster, is Now Teaching in New York.



MADELEINE WALTHER

Accomplished French Coloratura Soprano, Formerly a Conspicuous Member of Berlin Musical Circles, Now a Resident of New York

A singer who in an incredibly short time has gained a large clientèle in the musical circles of New York is the French coloratura soprano, Madeleine Walther.

This artiste has had the advantages of instruction under the most eminent European teachers, notably Etelka Gerster, the German prima donna, with whom she remained four years. After making her formal debut on the concert stage in Berlin she became a conspicuous figure in the musical activities of that city. Her frequent public appearances attracted widespread attention, the most conservative critics commenting on her work in warmly eulogistic terms. Her reputation rapidly spreading, she appeared with uniform success in French and Belgian centres. In Berlin her abilities as a teacher were early recognized, a fact attested by the number

of pupils that sought her services. Mme. Gerster paid her a significant tribute by recommending her to Frank Damrosch for the faculty of the Institute of Musical Art, to prepare the pupils awaiting her own coming last season.

Last Fall Mlle. Walther opened a private studio, where her available time is so much in demand that she has decided to make New York her permanent headquarters.

This young singer, who is a native of Havre, France, possesses an unusually flexible soprano voice of wide compass. In quality warm and of birdlike purity, it has been trained in accordance with admirable ideas of tone production. Especially noteworthy are its accuracy and brilliancy in florid passages and the ease with which formidable technical difficulties are vanquished.

HEINROTH ACCEPTS.

New York Musician Will Become Pittsburgh's City Organist.

PITTSBURG, Feb. 26.—The music committee of Carnegie Music Hall has received an official notice from Charles Heinroth of New York of his acceptance of the office of city organist of Pittsburgh, as the position will be known.

There had been some question as to whether Mr. Heinroth would accept the salary of \$4,000 per year, and there has been rejoicing at the news. He will take charge on October 1. It is understood that the salary will be but an item in his income, as there are many side positions open to him, and the music committee will not stand in his way.

CLARENCE EDDY IN DANVILLE.

Noted Organist Gives Recital on New Organ in Virginia Town.

DANVILLE, VA., Feb. 25.—Clarence Eddy, the noted organist, presided over the dedication of the organ in the newly erected First Baptist Church.

Mr. Eddy played with the most finished artistry, so that every beauty of the new instrument as well as the great works he interpreted, was made doubly enjoyable. Bach's "Prelude and Fugue" in G minor, Ralph L. Baldwin's Sonata in C and George E. Whiting's Concerto in B flat, were the most important numbers of the evening.

Mabel Louise Fehmer, soprano, was also greeted enthusiastically.

NEGROES SING FOR COMPOSER PUCCINI

His Desire to Hear "Coon Songs" at Last
Gratified.

Signor Puccini, composer of "Madama Butterfly" and "La Bohème," heard his first coon songs Sunday night at the home of Dr. and Mrs. William Tillinghast Bull, No. 35 West Thirty-fifth street. Just what impression it made upon the Italian composer has yet to be learned.

It was at Signor Puccini's own request that an "evening" was arranged whereby he might hear the great American coon song. Ever since he came to New York, six weeks or so ago, to superintend the production of "Madama Butterfly" in Italian at the Metropolitan Opera House, he had wished to listen to real negro singing. The quest of the coon song became a thing of importance to the Signor. From some source he learned that a sample of that especial brand of music could be had by attending a production of "Twiddle Twaddle." So the Signor went to see that, but there were no coon songs in the show.

Then Mrs. Bull, who is a friend of Signor Puccini, learned of the composer's wish, and decided to gratify it. Arrangements had to be made in haste, because Puccini and his wife return to Italy in a few days. So about thirty musicians of note were invited to the Bull home Sunday night, and real "coon" singers were engaged to sing to them.

It was not a formal reception, but was very successful. Signor Puccini evidently thought so. Earlier in the day he and Signora Puccini had returned from a short trip to Niagara. Signora Puccini was too tired afterward even to listen to "coon" songs, so she remained at the Hotel Astor while the composer and Mr. Maxwell, who is looking out for his interests in this country, went to hear the music that was new to him.

Signor Puccini said afterward, through Mr. Maxwell, that he was sure he was not yet prepared to discuss the merits of the "coon" song.

PETSCHNIKOFF IN FORT WAYNE.

Violinist Plays to Crowded House with
Gratifying Success.

FORT WAYNE, IND., Feb. 26.—It is many years since a master of the violin was heard in this city; the pleasure which Alexander Petschnikoff gave was, therefore, two-fold. The recital was given under the auspices of the Morning Musical and attracted every music lover in the city.

Mr. Petschnikoff at once captured his audience. His natural and unassuming manner, his thorough artistry, made every individual in the Majestic Theatre, where the concert was given, his friend. The most warmly applauded numbers of the evening were Vieuxtemps' "Fantasia Appassionata," a "Cavatæ" by Cui and a Russian dance by Mr. Petschnikoff. Leo B. Riggs did excellent work as accompanist.

Mrs. Bacon.—"I see some harps have been discovered in Egyptian tombs the strings of which in several instances were intact and gave forth musical sounds after an estimated silence of 3,000 years."

Mr. Bacon.—"I wish we could induce our neighbors to start an experiment of that kind with their phonograph."—Yonkers "Statesman."

Edith (aged 6).—"Mamma, what is the difference between a violin and a fiddle?"

Mamma.—"About a hundred and fifty dollars, if you are giving a musicale."

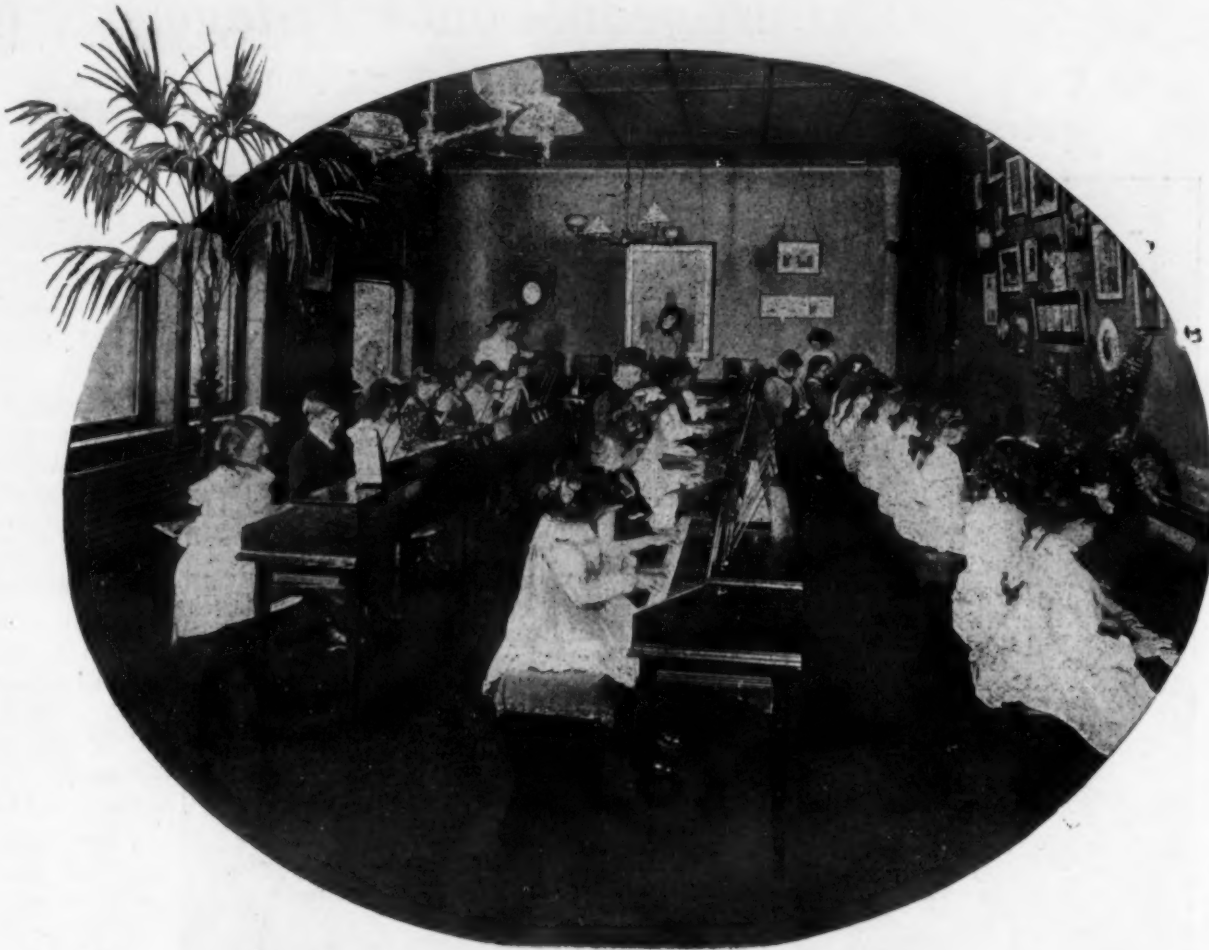
"DAILY CLASS" A FEATURE IN CONSERVATORY WORK

The lectures and recitals given the first Saturday in each month at the Price-Cottle Conservatory of Music, Mrs. M. Price and Miss P. Ethelwynne Cottle, directors, have attracted much attention to the Daily Class, for the benefit of which they are given. The idea of the "Daily Class," though unique, is perfectly logical, combining as it does the oversight of practice with the daily lesson. Parents who have scant time or insufficient knowledge to oversee the practice of their children, appreciate the advantage of placing them in a school where the work is carefully graded, and where the trying matter of daily practice, which shall not wear upon the nerves of both parents and pupil, is satisfactorily dealt with. The necessary scales and exercises are made an interesting part of the lesson.

As there are classes for amateurs and professionals, and as the numbers in both are very large, it is possible for every pupil to advance as speedily as his mental equipment permits. In the professional class a special point is made of acquiring and retaining a repertoire. A class in interpretation is conducted by Miss P. Ethelwynne Cottle, with results that are demonstrated at each of the recitals, which are given to insure repose and confidence in the player and serve the added purpose of furnishing a definite object to work for. Pupils who are sufficiently advanced give solo recitals, in addition to which Miss Cottle also gives a series herself for the benefit of the pupils of the Conservatory.

An interesting feature of the school is the Musical Socials, given for the parents only, when they can meet the teachers and discuss the pupils and their work. Monthly lectures on subjects of musical interest form an important part of the curriculum and with the course of Musical History which is also given, enable the pupils to acquire much general information.

Not the least interesting from many points of view are the monthly contests, in which a class of pupils plays some one work of the composer under discussion, and the audience, composed of pupils and their friends, criticises and votes for the one who plays the composition the best. The



PRICE-COTTLE CONSERVATORY "DAILY CLASS"

one for whom most votes are cast is then presented with a picture of the composer whose composition was played.

In order to systematize the work, monthly examinations are held and report cards sent home, to show parents the progress of the children. A limited number of free and partial scholarships is offered in the professional department.

BALTIMORE ARTISTS IN UNIQUE RECITAL

Ernest Hutcheson and Harold Randolph Give Programme of Works for Two Pianos

BALTIMORE, Feb. 23.—Ernest Hutcheson and Harold Randolph gave another demonstration of their unique skill as ensemble players in a recital of compositions for two pianos at the Peabody Institute last week.

The programme, which contained many of the best works ever arranged for ensemble pianoforte playing, opened with the andante with variations by Schumann, which was followed by Carl Reinecke's impromptu on a theme from Schumann's "Manfred," Christian Sinding's variations in E flat minor, Op. 2, the menuet from

Bizet's "L'Arlesienne Suite," Saint-Saëns's "Danse Macabre" and Liszt's "Les Preludes."

It would be difficult to find anywhere in the world two pianists of individual attainments of such a high order who understood the true spirit of ensemble playing so perfectly as the Messrs. Hutcheson and Randolph. They are sufficiently similar in temperament to be able to grasp each other's viewpoint thoroughly, while both are too sincere to allow individual subjectivity to dominate at any moment. To say that their work is really the playing of one four-handed pianist would most aptly describe it. Even in a purely technical sense their ideas are so similar that there are no disturbing differences in the qualities of tone produced by the two performers.

The audience insisted upon several extra numbers and heard, as a result, Duvernoy's "Feu Roulant" and the Chopin etude in A minor, Op. 25.

Mrs. Bertha Cushing Child, contralto, and John J. O'Shea, organist, were the soloists at the third concert given recently by the Apollo Club of Boston.

HAMMERSTEIN AFTER MME. EMMA EAMES

Says He will Engage Her for Manhattan Opera House Next Year.

Oscar Hammerstein last week announced his intention of securing the services of Mme. Emma Eames for the Manhattan Opera House next season. He opened negotiations with the singer a few weeks ago.

"I intend," says he, "to secure the services of Mme. Eames. Hitherto I have succeeded in obtaining things I have set my managerial heart upon, and I think that in this case, too, I shall win once more."

Mr. Hammerstein offered Mme. Eames \$2,000 a performance, and says he would be able to guarantee her a great many more performances than Mr. Conried has chosen to give one of his most attractive and expensive singers.

Mme. Eames's contract calls for but six performances a month, and the scarcity of her appearances at the Metropolitan this year has given rise to considerable question and discussion in the foyers of the opera. Various reasons are adduced for this rarity of Mme. Eames—the first is economy, the second—a dual one—the passionate anxiety on the part of certain elements in the management to indulge Mlle. Cavalieri's ambitions, and the direct interference on the part of an Italian publishing house in the disposition of parts.

Mme. Eames refuses to state her position in the matter. She is starting for a two weeks' concert tour in the South.

Pryor's Band in the Hippodrome.

Arthur Pryor and his band gave an interesting concert Sunday night in the Hippodrome. Among the numbers given were the "Robespierre overture," Massenet's "Scenes Pittoresques," a selection from Boito's "Mefistofele," and part of Liszt's "Second Hungarian Rhapsody." Many encores were given, most of them Mr. Pryor's own works, and his "Whistler and His Dog" had to be repeated. Mr. Pryor also gave two trombone solos, which won him prolonged applause. His assistant, Simone Mantia, played several solos on the Pryophone and Stella Thomas sang a group of songs. Mr. Pryor was presented with a large horseshoe of flowers after the overture.

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CARUSO ENTERTAINS GIACOMO PUCCINI

Many Stars Illumine Farewell Dinner to the Italian Composer.

On Monday night, after the performance of "Manon Lescaut" at the Metropolitan, Giacomo Puccini, the composer, was the principal guest at a dinner given in the Opera Club rooms by Enrico Caruso, the popular tenor. The dinner, while informal, was a pleasant farewell to the Italian composer, who sailed for Italy Thursday morning.

One of the surprises of the dinner was the presentation to Mr. Puccini of a silver loving-cup from Heinrich Conried. Ernest Goerlitz made the presentation speech, in which he told the composer of the admiration in which both he and his works are held by the management, artists and patrons of the Metropolitan.

Mr. Caruso, who celebrated his thirty-third birthday on Monday, made the longest speech of his life when he told Mr. Puccini how greatly appreciated were his works in America and how sorry the friends he had made here were to see him go back to Italy. Mr. Dippel was called on for a speech, and with a comedy bow he said as yet he was not the director of the Metropolitan, but that "you never know what is going to happen."

Mr. Puccini was deeply affected by the speeches addressed to him, but followed a rule he has made for himself, never to make an address. The menus, which were quite elaborate and contained a portrait of Mr. Puccini, were passed around and autographed by those present. Messrs. Campanini and Ancona of the Manhattan Opera Company were also present at the dinner.

Other guests invited were Mme. Puccini, Mme. Cavalieri, Miss Farrar, Mme. Homer, Mme. Kirkby-Lunn, Miss Abott, Mme. Rappold, Mrs. W. T. Bull, Mme. Campanini, Miss Lachenbruch, Mme. Dufrieche, Mrs. Goerlitz, Mme. Vigna, Mme. Stracciari, Mme. Seygard, Mme. Dippel; Messrs. Puccini, Cavalieri, Homer, Barthelémy, Scotti, Hertz, Bovy, Meltzer, Dufrieche, Goerlitz, Vigna, Stracciari, Weil, Dippel, Castelbert, Hirsch, Maxwell, Muehlmann, Thomer and Ferulli.

Pope Hears Music While He Dines.

ROME, Feb. 23.—Pope Pius has had an automatic piano that was recently presented to him placed in his dining-room, and during dinner it plays chiefly Italian operatic music, of which he is extremely fond.

EMIL PAUR IN RAILROAD WRECK

Conductor of Pittsburg Orchestra Escapes Serious Injury in Disaster Near Johnstown, Pa.



EMIL PAUR

Distinguished Conductor of the Pittsburg Orchestra Who Was a Passenger in Ill-Fated Pennsylvania Railroad "Flier" Last Week

PITTSBURG, Feb. 26.—Emil Paur, conductor of the Pittsburg Orchestra, was traveling on the Pennsylvania Railroad flyer which was wrecked near Johnstown, last Friday. Mr. Paur was not seriously injured.

He left York at 6:30 o'clock for Pittsburg after directing the concert in the afternoon. The orchestra, having completed its tour, is homeward bound and Mr. Paur

left it under the direction of Luigi Von Kunits while he left at once for home. At the time of the accident Mr. Paur was seated with William M. Hall, a prominent Pittsburg attorney. Both were somewhat shaken up but uninjured.

Before leaving the city Mr. Paur expressed himself as astonished at the interest a city no larger than York manifests in music.

MELBA THE RICHEST SINGER IN THE WORLD

Great Soprano Once Received \$13,300 for a Single Performance.

Mme. Melba is the highest priced singer in the world and one of the wealthiest women in the public eye.

For every performance at the Manhattan Opera House she receives \$4,000. Half of the amount of the salary she draws from Mr. Hammerstein for this entire season was deposited with her bankers in London before she sailed for America. The rest is paid her, \$2,000 at a time, the morning after each New York appearance and deposited with her local bankers. There is absolutely no reduction or concession to agents in this \$4,000.

In addition to singing once every week, and sometimes twice, at the Manhattan, Melba gives at least two concerts a week, for each of which a \$5,000 house is guaranteed, her fee being fifty per cent. of the proceeds. The highest price she ever received for singing was \$13,300, which she was paid once for a single concert in Sydney. This forms a striking contrast to the sum of fifteen dollars a night she drew at the outset of her career in her native country. She has recently received an offer of \$5,000 a performance for a tour in South America.

The great soprano has now been singing eighteen years and a famous specialist in London who examined her throat just before she came to America gave her at least ten years more for it to retain its perfect condition.

The expense of running her apartments at the Barcelona in New York is said to amount to at least \$1,000 a week. Besides her son and his wife, her "family" there includes Ada Sassoli, the harpiste, and her secretary, Miss Murphy. She employs eight servants and a chauffeur. During the nine weeks she had her London house open her household expenses were \$50,000.

It is interesting to know that the highest figure her income has ever reached in one year was \$375,000, which included fortunate investments, in addition to her professional engagements. Her famous collection of jewels, which includes the Marie Antoinette pearl necklace, is said to be actually worth \$2,500,000.

Despite all her wealth the prima donna recently told an interviewer that when she received \$100 a week for her first concert tour in Australia she felt richer than she does to-day.



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Helen Allen Hunt gave a delightful recital in Boston, Sunday of last week. The perfection of her delivery, the beauty of her tones were never more evident. The audience, which was large, comprised many vocalists of note. Mrs. Hunt's programme was well planned and exceptionally well sung. In Liszt's "Lieb" and Von Fielitz's "The Lily Maid" the singer was especially successful.

The well-known Grand Rapids baritone, L. Emmett Sherred, gave an enjoyable recital Friday of last week, at which he sang, among other things, three of his own songs, a "Lullaby," "A Poem Every Flower Is" and the 109th Psalm, all of which were well received. Dora Henderson, violiniste, also contributed to the pleasure of the audience. Hazel Ames accompanied.

"Parsifal" is to have another presentation at the Metropolitan Opera House on Good Friday, March 29. The first act will begin at 5 p. m. and between the first and second acts there will be the usual intermission of one hour and a quarter. The same cast which gave the work on the afternoon of February 22 is announced for the evening performance. Mme. Fremstad will sing *Kundry* and Mr. Burgstaller *Parsifal*.

Miss Callender and Miss De Forest gave the last of a delightful series of receptions with music Sunday afternoon, at their apartment, in Tiffany House, No. 27 East Seventy-second street, and in spite of the bad weather many took advantage of the occasion. The soloists were Mrs. A. Stenberg-Hall, soprano; Janet Spencer, contralto, and Mlle. Inez Jolivet, violin; Victor Harris being at the piano. Mrs. N. Newlin Hooper and Sallie Brown assisted in the duties of receiving.

Some well-known piano works were played by Fred Harwood, of the Combs Broad Street Conservatory of Music, Philadelphia, at his recital of last week. Beethoven's Sonata, op. 27; a "Prelude Etude," "Polonaise" in C sharp minor and "Andante" from Sonata in B flat, by Chopin; Schubert-Liszt, "Hark! Hark! the Lark;" Schumann's "Warum" and "Aufschwung;" a "Theme and Variations" by Paderewski, and a "Mazurka" in F minor by Leschetizky made up a programme of particular interest to students.

Stella Haines, mezzo-soprano contralto; and Karl Schneider, basso-baritone, gave a recital recently at the Presbyterian Church, Indianapolis. A. Goring Thomas, Leoncavallo, Grieg, Godard, Sinding, MacDowell, Chadwick, Mrs. H. H. Beach, Tschaikowsky, Arthur Foote and Clarence Eddy were represented by their works. Miss Haines also included a song by Mr. Schneider in her group of selections. The introductory organ number and the accompaniments were given by Carrie Hyatt.

Last week's popular symphony concert was attended by an audience that completely filled the house. Maud Ulmer Jones gave the "Ring of Thule" and the "Jewel Song" from "Faust" and a new composition by Emil Oberhoffer, "Hora Novissima." Mrs. Jones and Mr. Oberhoffer received an ovation at the close of the song, which was repeated in part on the demands of the audience. The orchestra did excellent work in the "Semiramide" overture. Scharwenka's "Polish Dance," Moszkowski's "Moorish Fantasy" and the "Ride of the Valkyries" were other numbers on the programme.

An organ recital given Wednesday of last week by H. Brooks Day, organist of St. Luke's Church, Brooklyn, was enjoyable to a degree. Mr. Day avoided the hackneyed and usual, forming his programme of such material as Wely's "Allegro" in G minor, Clifford Demarest's "Melodies Pastorale," R. K. Miller's "Elegy" in C minor, a "Chorale" in E by Cesar Trauck, "Andante con Moto" in G by Edouard Batiste; Cadman's "Legend" in F and a "March" by Edward Elgar. May Nevin Smith sang an air from Gounod's "Mireille" and Edwin Greene's "Slumber Song."

Elsa Ruegger, the distinguished 'cellist, gave a concert at Peabody Conservatory, Baltimore, on Washington's Birthday, with Velma Rawls, a recent graduate of the piano department of the conservatory. The programme embraced a Locatelli Sonata for 'cello, Beethoven's Sonata in E minor, op. 90, for piano; Faure's "Elegie," a "Moment Musical" by Schubert, Schumann's "Abendlied," Saint-Saens' "Le Cygne" and Popper's "Spinnlied" for cello; a Chopin "Nocturne" and "Etude," Oeleen's "Papillons," "On the Wings of

Song," Mendelssohn-Liszt; Leschetizky's "La Piccola" and "La Source" and a "Waltz" in G flat by Schuett, for piano.

Members of the faculty of the Chicago Piano College gave a concert of ensemble piano music at Kimball Hall, Thursday of last week, with the assistance of Heathe Gregory, basso; W. W. Leffingwell, cornetist; and Thaviu A. Feinman, violinist. Saint-Saens' "Marche Heroique" was played by Charity Allen Baker and Eleanor F. Godfrey; the overture to "Tannhäuser" by Helen Mae Miller and Charles E. Watt; an Arensky "valse" by Gertrude Ingalls and Mr. Watt; Liszt's "Les Preludes" by Will J. Stone and Mr. Watt; "Fantasie," "Ruins of Athens," Beethoven-Liszt, by Miss Godfrey and Harmon H. Watt. Mr. Gregory's songs were the prologue from "Pagliacci," "Falstaff's Song" by Fisher, and "Myself When Young," by Lehmann. The violin number was Leonard's "Souvenir de Haydn," the cornet solo, the aria from "Samson and Delilah."

Richard Hall, the portrait painter, gave a reception and musicale at his studio in New York on Friday afternoon of last week. One of the features of the entertainment was a plastic dance by Mrs. Von Rothenthal to the music of Gustav Kerker, who also played a concerto of Chopin's. Mrs. Fisk, a pupil of Herman Klein, sang. Mr. Pachan, a young Swiss virtuoso, played several numbers on the violin. Among those invited were Lina Cavallier, Mr. and Mrs. Edwin Gould, Mr. and Mrs. W. D. Sloane, Mr. and Mrs. Osgood Field, Mr. and Mrs. Frank J. Gould, Mr. and Mrs. Charles M. Schwab, Mrs. Charles B. Alexander, Miss de Forest, Mrs. Callander, Mr. and Mrs. Elisha Dyer, Miss Laura Swan, Mr. and Mrs. Charles Worthington, Miss Rice, Mr. and Mrs. Oliver Harriman, Mrs. E. H. Harriman, Mrs. H. L. Bennett, Mrs. and Miss D. Lyon, Mrs. H. Martin, Mr. and Mrs. Tucker, Mrs. Van Haeften, Mrs. Mitchell Clark, Baroness and Miss Von Rosenthal, Miss Fisk, Mr. and Mrs. Berry Wall, Miss Thompson, Mr. and Mrs. Perry, Mr. and Mrs. Le Gras, Mrs. and Miss Ripley, Herman Klein, Mr. Hoyt, Price Deldrago, Spencer Trask, Mr. and Mrs. Charles M. Lamb, Bedell Harned, Jasper Bayne, Stewart Denning, Gustav Becker, Wassily Safonoff and others.

The mid-Winter reunion of the Alumni Association of the Guilman Organ School, under the direction of William C. Carl, was held last week and consisted of a session with essays and debate on the subject, "Resolved: That it is not necessary to make a study of the organ in order to secure a church position," which created much amusement and a lively discussion by the members; an organ recital, in which several participated, after which the members had a dinner at the Hotel Empire, followed by a theatre party.

Arthur Blight, baritone, was recently heard in the Recital Hall of the Margaret Eaton School of Literature and Expression of Toronto. The programme presented was heartily applauded throughout and showed to excellent advantage the qualities of his voice. Valbourg Martine Zollen, pianiste, played a group of Chopin compositions, and Dorothea Davis-Killer, proved to be a competent accompaniste.

The third concert of the Bischoff series took place recently at the First Congregational Church, Washington. Among the participants were Ernest Lent, 'cellist; Mrs. Lent, pianiste; Anton Kaspar, violinist, and Mrs. H. Clay Browning, vocaliste.

Arthur Whiting gave a piano recital recently before a large and fashionable audience at the residence of Mrs. Jayne of Philadelphia.



Mrs. Lulu Potter-Rich.

Word was received in Newark, N. J., on Saturday night of the death of Mrs. Lulu Potter-Rich, the soprano singer, in Chicago. She was stricken by nervous prostration about a week ago. It was followed by heart disease, which caused her death.

Mrs. Potter-Rich was born in Newark, where she became known as a soloist in Peddie Memorial Church. Later she studied in New York. She completed her musical education in London and while there, sang in the Church of St. John the Baptist. On her return to this country she sang in Brooklyn churches. Later she went to Raleigh, N. C., as musical instructor in Pead Institute, and afterward to Hollidaysburg Seminary to take a similar place. Besides being a choir singer she devoted much time to teaching. While abroad she studied with Signor and Mme. Randegger.

Jenny Lind's Husband Dead.

LONDON, Feb. 25.—Otto Goldschmidt, husband of Jenny Lind, the celebrated singer, who died in London in 1887, died to-day at the age of 78. He married Miss Lind in 1852, during her American tour, on which he was her accompanist on the piano. Mr. and Mrs. Goldschmidt went to live in England in 1858.

He was a professor in the Royal Academy of Music in 1863, was made vice-principal in 1866, was first musical director of the Bach Choir in 1876, and resigned in 1885. He edited, in conjunction with Sterndale Bennett, "The Chorale Book for England."

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Where They Are

I. Individuals

Bramsen, Henry—Indianapolis, March 6.
Bramsen, Maria Sandal—Indianapolis, March 6.
Carl, William C.—Painesville, March 4.
Conso, Ernesto—Chicago, March 5.
Cumming, Shannah—Minneapolis, March 8.
Dolmetsch, Arnold—Boston, March 13.
Fox, Felix—Boston, March 6.
Gabrilowitsch, Ossip—Chicago, March 10.
Games, Cecil—Albany, N. Y., March 4.
Ganz, Rudolph—Chicago, March 8 and 9.
Gogorza, Emilio de—St. Paul, March 7.
Goodson, Katherine—Boston, March 14.
Hall, Marie—Montreal, March 4.
Hamlin, George—Columbus, O., March 12.
Hartmann, Arthur—Cleveland, March 12.
Hess, Willy—Boston, March 6.
Hutcheson, Ernest—Washington, March 8.
Lhevonne, Josef—Newark, N. J., March 12.
Lundburg, Anna—Minneapolis, March 7.
Maxson, Frederick—Yale University, New Haven Conn., March 4; Bridgeport, Conn., March 5.
Melba, Nellie—Toronto, March 4; Chicago, March 9.
Peppercorn, Gertrude—Montreal, March 6.
Petschnikoff, Alexander and Mrs. Petschnikoff—Cincinnati, March 8 and 9.

Pfefferhorn, Minnie—Boston, March 5.

Rosenthal, Moriz—Fresno, Cal., March 4; Sacramento, March 5; Los Angeles, March 7 and 9; Redlands, Cal., March 8; San Francisco, March 10; Portland, Ore., March 12; Seattle, March 13; Victoria, B. C., March 14; Tacoma, March 15.

Ruegger, Elsa—Albany, March 4.

Samaroff, Olga—New York, March 2.

Schnitzer, Germaine—Cincinnati, March 6; Louisville, March 8.

Schumann-Heink, Ernestine—Newark, N. J., March 4 and 5; Montreal, March 11.

Sembrich, Marcella—Providence, R. I., March 12.

Towne, E. C.—Toronto, March 12.

Walker, Julian—Washington, March 5.

Whiting, Arthur—Boston, March 5.

Witherspoon, Herbert—Syracuse, March 12.

Yaw, Ellen Beach—Minneapolis, March 4.

Young, John—Mt. Pleasant, Mich., March 6; Lansing, Mich., March 7; Williamstown, Mass., March 14.

Zimmerman, Marie—Toronto, March 12.

2. Orchestras and Bands

Boston Symphony Orchestra—Worcester, Mass., March 12.

Chicago Orchestra—March 8 and 9; with Schubert Choir, Toronto, March 12.

Cincinnati Symphony Orchestra—Cincinnati, March 8, 9 and 13.

Hoffman String Quartette—Boston, March 5.

Kneisel Quartette—Mendelssohn Hall, New York, March 5.

New York Philharmonic Society—Carnegie Hall, New York, March 15 and 16.

New York Symphony Orchestra—Brooklyn, March 7; New York, March 9.

Russian Symphony Orchestra—Carnegie Hall, New York, March 14.

St. Paul Symphony Orchestra—St. Paul, March 5, 7, 12 and 19.

Theodore Thomas Orchestra—Chicago, March 8 and 9, 15 and 16.

University of California Orchestra—Berkeley, Cal., March 14.

3. Operatic Organizations

"Madam Butterfly"—Vancouver, B. C., March 4; Victoria, B. C., March 5; Bellingham, Wash., March 6; Portland, Ore., March 7, 8 and 9; San Francisco March 11, 12 and 13; Oakland, Cal., March 14, 15 and 16.

4. Future Events

March 7—Concert of Musical Art Society, Carnegie Hall, New York.

March 8—"Damnation of Faust," Minneapolis Club and Orchestra, Minneapolis.

March 14—Brahms' "Requiem" and Mendelssohn's "Hymn of Praise," New Haven Oratorio Society, New Haven.

March 14—Concert of Choral Art Society, Boston.

March 14—Concert of Orpheus Club, Salt Lake City.

March 15—Beethoven's Ninth Symphony, Philharmonic Club, Minneapolis.

Many Words of Praise.

Editor MUSICAL AMERICA:

Your publication is so thoroughly interesting from beginning to end, and seems to be already so well known, that I have heard words of praise from nearly every large city in the United States. I heartily endorse it, myself. With sincere wishes for further success of MUSICAL AMERICA, I am

Very truly yours,

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The Basis of True Interpretation	- Dr. Percy Goetschius	Letters to Teachers	- W. S. B. Matthews

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Col. Savage Says the American Voice Has No Superior Anywhere

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"Am I no longer a believer in the American voice? Indeed I am," declared Henry W. Savage in a press interview in Cleveland a few days ago. "There isn't a better natural voice in the world than we grow right here in America, and no other country can place it so well. Tito Ricordi, the greatest of all music publishers, was astounded at the beauty of the voices he heard here, and quite as much astounded, too, at our folly in running after foreign singers who give their songs in other languages than English. And the last time I was in Paris Jean de Reszke was equally complimentary about the American voices."

"But, while we can go so far in our training of our native voices, they have to go abroad for their final polish, to get the authority of experience and practical training. Germany is the country which offers the best advantage in this way. In the first place, its repertoire is more like ours than that of France or Italy, and then it has so many little opera houses scattered about that an ambitious student can always get engagements that will be beneficial. Then there's another thing that makes Germany a good place for the final touches. It is a land where the position of the singer is high and assured. Here if a man or a girl sings little parts no honor attaches to it, no social glories. Over there, though, every singer is an artist and is so held by the public."

"When I go abroad I seek out these American singers, who have had this education, whether it is in Germany or France or Italy. If you will notice the roster of my companies you will see how the home article dominates there."

"And I am a great believer in singing in a language that can be understood. It should always be that of the country which listens. Here in America, all the operas and all the songs should be given in English, not only for the pleasure which comes from it, but for the education. You can take a bright boy or girl of twelve, say, to an Italian opera or a French or German one, and unless that child is a marvel he cannot make head or tail of the performance. But put this same opera in his own language and he will follow the plot at once, will understand what the singers are saying or singing, and the music will appeal doubly to him."

"I think America should have subsidized opera houses, just as they do abroad. To start one under present conditions, though, is as foolish as to expect to grow a golden apple on the limb of a tree that has neither trunk nor root. There must be first a Government subsidy and then a local one. And part of this Government

money should go to a great national training school for singers and composers. The Paris Conservatoire has done more for the cause of music in France than the Opera itself. It turns out young and gifted singers, and it puts their services at the disposition of the governmental theatres all over the country. New works can be produced cheaply in this way, and artistically, too."

"My idea for this country would be a grand training school on the severe lines of the Conservatoire. To be accepted as a pupil would mean talent of a high order; to be graduated from it would mean that up to the point of practical stage experience such a graduate was a genuine artist. Then there would be opera houses in all big cities in the country."

La Forge to Accompany Sembrich.

Frank La Forge, the young American pianist, who was Mme. Gadske's accompanist on her last two concert tours of this country, has been engaged for Mme. Sembrich's forthcoming tour of ten weeks. Mr. La Forge is a resident of Berlin, where he has a large class of pupils.

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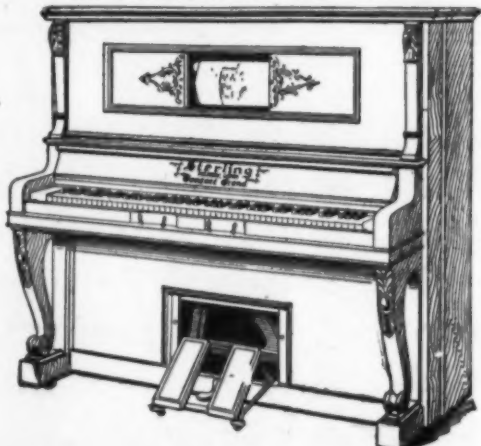
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